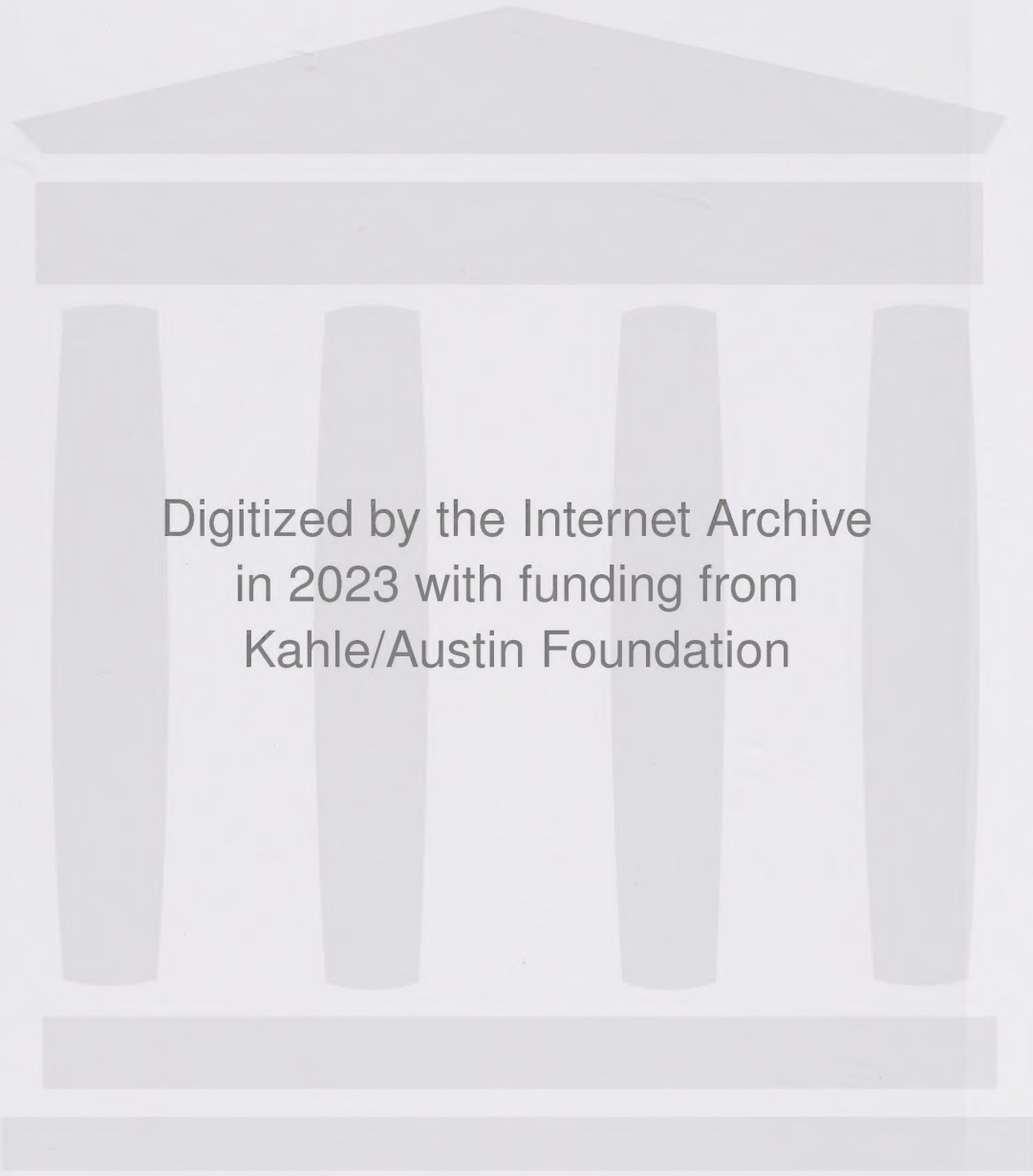


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PIANO / VOCAL / GUITAR



AMMA MIA / WICKED / THE SOUND OF MUSIC / BEAUTY AND THE BEAST / RENT /
NT / CABARET / OLIVER! / BEWITCHED / MISS SAIGON / LES MISÉRABLES / EVITA / C



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50 WEST END SHOWS 50 WEST END SONGS 50 WEST END SONGS 50 WEST END SONGS

PIANO / VOCAL / GUITAR

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ANTHEM

from CHESS

Words & Music by BENNY ANDERSSON,
TIM RICE & BJÖRN ULVAEUS

Moderately

A

Esus/G#

E/G#

F#m

B7

mp

E

E/D

D

E/D

D

E/D

A/C#

Bm7

Esus4

E

A

E7/B

p

A/C#

Dsus2

A/E

E7

A

E7sus

A E7/B A/C# A E/G# F#m A/E

No man, no mad - ness, though their sad pow - er may pre -

mp

D#m7b5 E F#7/E Bm/D F#/C Bm F#m/A

vail, can pos - sess, con - quer my coun - try's heart; they

D/E E7 A E7/B

rise to fail. She is e -

A/C# D/F# Dm/F A/E

ter - nal. Long be - fore na - tions' lines were drawn, when no

F#m B B/D# E B/D# E A/C#
 flags flew, when no ar - mies stood, my
cresc.

Bsus B E F#m
 land _____ was born. And you ask me why I
mf *mp*

Amaj7/E D A/C#
 love her though wars, death, and de - spair.

D A/C# Asus2/B A/C# D Bm7
 She is the con - stant, we who don't _

Esus E F#m Amaj7/E

care. And you won - der, — will I leave her? But

Dmaj7 A D E E7

how? I cross o - ver

cresc. *mf*

A E/G# A D Asus2/E E A

bor - ders but I'm still — there now.

D A/C# E7sus E7

f

A D6 E A D/F#

Esus E A D

How can I

A/C# E7sus E7 C#7/G# C#7b5/G

leave her? Where would I start?

D E/D A/C# E/G# A D/F#

Let man's pet - ty na - tions tear them -

Asus2/E E7 F#m F#m/E D E

selves _____ a - part. My land's _____ on - ly

A E A D Asus2/E E Esus

bor - ders lie a - round _____ my

A D/A E/A D/A A D/A

heart. _____

E/A D/A A

rit.

ANY DREAM WILL DO

from JOSEPH AND THE AMAZING TECHNICOLOR® DREAMCOAT

Music by ANDREW LLOYD WEBBER

Lyrics by TIM RICE

Moderately

Chord diagrams: C, F/C, C

mf

The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. It consists of three measures. The first measure has a C major chord diagram. The second measure has an F/C chord diagram. The third measure has a C major chord diagram. The melody is in the right hand, starting with a quarter rest, followed by eighth and quarter notes. The bass line is in the left hand, consisting of octaves of a single note.

JOSEPH:

I closed my eyes

drew back the

cur - tain

to see for cer - tain

what I thought I knew,

Far far a -

way some - one was weep - ing,

but the world was sleep - ing, an - y dream will

do. I wore my coat

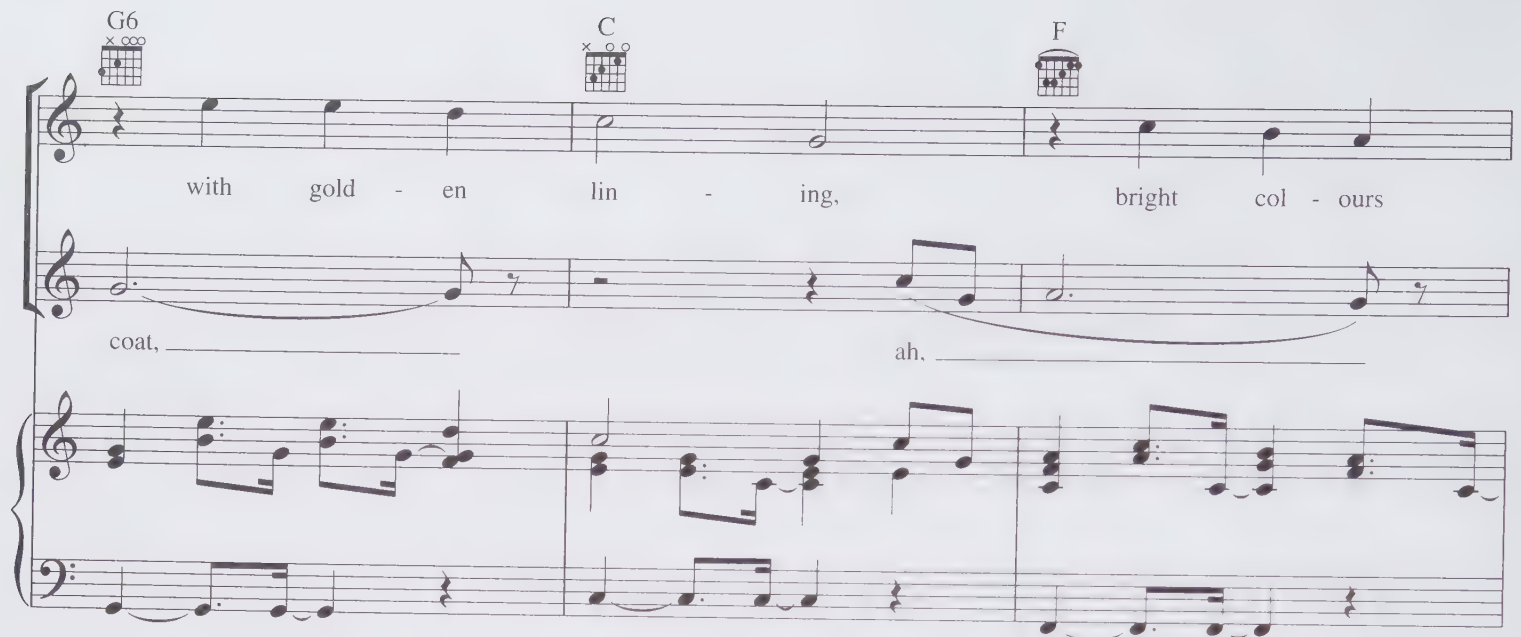
CHOIR:

I wore my

G6 C F

with gold - en lin - ing, bright col - ours

coat, ah,



C G7 C

shin - ing won - der - ful and new.

ah,





G6 G7 C G6

And in the east the dawn was

and in the east,



break - ing, and the world was wak - ing,

ah, _____ ah, _____















an - y dream will do. _____ A

JOSEPH:



crash of drums, a flash of light, my gold - en coat flew





out of sight. _ The col - ours fad - ed in - to dark - ness, I was left a -

CHOIR:

The col - ours fad - ed in - to dark - ness, ah, _____






lone. _____ May I re - turn.

ah, _____ ah. _____ May I re -





to the be - gin - ning, the light is

turn, ah, _____



C G7 C



dim - ming and the dream is too.

ah. _____

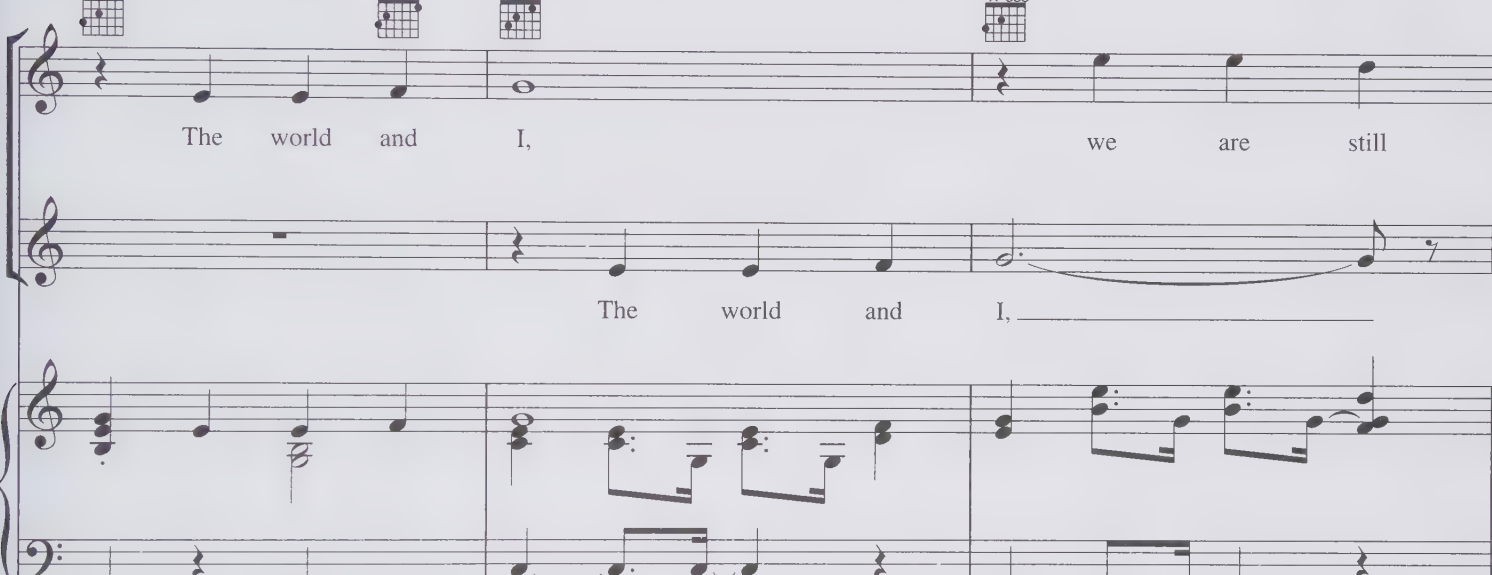


G6 G7 C G6



The world and I, we are still

The world and I, _____



C F C



wait - ing, still hes - i - tat - ing,

ah, _____ ah. _____



G C Dm7/C

an - y dream will do,

An - y dream, an - y dream will,

C Dm7/C C

an - y dream will do,

an - y dream, an - y dream will do, an - y dream,

Dm7/C C Dm/G C

an - y dream will do.

an - y dream will, an - y dream, an - y dream will do.

rall.


AS IF WE NEVER SAID GOODBYE

from SUNSET BOULEVARD

17

Music by ANDREW LLOYD WEBBER
Lyrics by DON BLACK & CHRISTOPHER HAMPTON,
With Contributions by AMY POWERS

Moderato

NORMA:  Ebmaj7

 Ab/Eb

I don't know why I'm fright - ened _____ I know my way a - round here. _

p colla voce

 Eb

 Ebmaj7

_____ The card - board trees, the paint - ed seas, _____ the

 Dbmaj7

 Ab/C

sound here. _____ Yes, a world to re - dis - cov - er, _____

Fm7



but I'm not in an - y hur - ry, and I

Db



Ab/C



Bb7



Ebmaj7



need a mo - ment. The whis - pered con - ver - sa - tions

Fm/Eb



in o - ver - crowd - ed hall - ways, the

Eb



Ebmaj7



Dbmaj7



at - mos - phere as thrill - ing here as al - ways.

Ab/C



Feel the ear - ly morn - ing mad - ness, feel the

Fm7



Ebmaj7/Bb



mag - ic in the mak - ing. Why, ev - 'ry - thing's as if we

Ab/Bb



Eb



nev - er said good - bye. I've

Ebmaj7



Fm/Eb



spent so man - y morn - ings, just try - ing to re - sist you.

E \flat **E \flat maj7**



I'm trem - bling now, — you can't know how — I've



D \flat maj7 **A \flat /C**



missed you, — missed the fair - y tale ad - ven - tures —



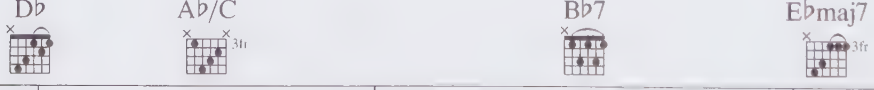
Fm7



— in this ev - er - spin - ning play - ground. — We were

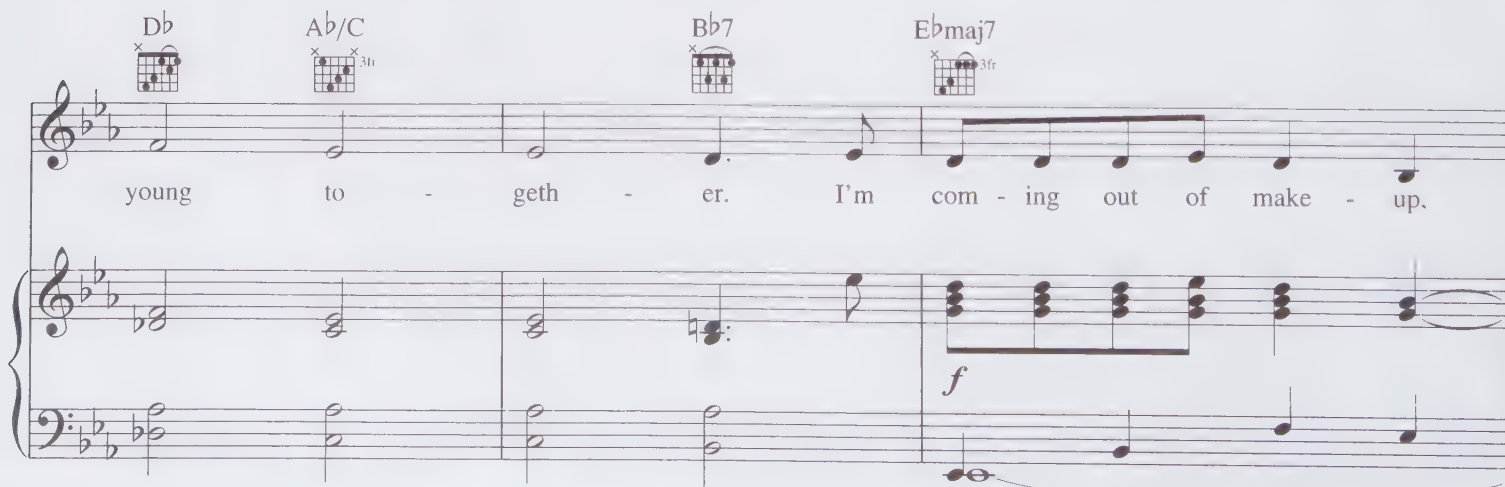


D \flat **A \flat /C** **B \flat 7** **E \flat maj7**



young to - geth - er. I'm com - ing out of make - up.

f



Ab/Eb



the light's al - read - y burn - ing, _____ not

Eb



Ebmaj7



Dbmaj7



long un - til _____ the cam - eras will _____ start turn - ing, _____

Ab/C



_____ and the ear - ly morn - ing mad - ness, _____ and the

Fm



Ebmaj7/Bb



mag - ic in the mak - ing, _____ yes, ev - 'ry - thing's as if we

Fm7/Bb

Eb

nev - er said good - bye.

molto accel.

Gm7

Cm7

Gm7

I don't want to be a - lone, that's all in the

Cm7

Bb

Cm

past. This world's wait - ed long e - nough, —

Gm

Cm

Bb7

Ebmaj7

I've come home at last, and this time will be big - ger, —

f assai

Ab/Eb



and bright - er than we knew it. _____ So

Eb



Ebmaj7



Dbmaj7



watch me fly, _____ we all know I _____ can do it. _____

Ab/C



_____ Could I stop my hand from shak - ing? _____ Has there

Fm7



ev - er been a mo - ment _____ with so much to

Bb7



Ebmaj7



live for? The whis - pered con - ver - sa - tions _____ in

p

Fm/Eb



Eb



o - ver - crowd - ed hall - ways, _____ so much to say, not

Ebmaj7



Dbmaj7



just to - day, — but al - ways. _____ We'll have

Ab/C



Fm



ear - ly morn - ing mad - ness, _____ we'll have mag - ic in the mak - ing, _____

f

Ebmaj7/Bb

Ab6/Bb

yes, ev - 'ry - thing's as if we nev - er said good -

Cm

Cm/A

Ebmaj7/Bb

bye, yes, ev - 'ry - thing's as if we

Ab6/Bb

Bb7

Eb

Db/Eb

Ab

Bbsus

nev - er said good - bye. We taught the

Eb

Bb

Ab/Eb

Eb

world new ways to dream.

AS LONG AS HE NEEDS ME

from the Broadway Musical OLIVER!

Words & Music by
LIONEL BART

Moderately



As long as

mf



he needs me I know where I must be, I'll cling on
life is long, I'll love him, right or wrong: and some-how



stead - fast ly, as long as he needs me. As long as
I'll be strong as long as he needs

2

Cmaj7 C7 Fsus(add2) G7 C

me. _____ If you are lone - ly _____ then you will know _____ when some - one

Am D9 Dm7 Ab13 G7 Cmaj7 Fmaj7/G G13b9

needs you _____ you love them so. _____ I won't be - tray his

Cmaj7 A7b9 Dm7

trust, _____ though peo - ple say I must. _____ I've got to

A7b9 Am7 D9 Dm7 Ab13 G7 C Cmaj7

stay true, just _____ as long as he needs me.

BEAUTY AND THE BEAST

from Walt Disney's BEAUTY AND THE BEAST: THE BROADWAY MUSICAL

Music by ALAN MENKEN
Words by HOWARD ASHMAN

Lyrically

F(add9)

Fsus

F(add9)

mp

With pedal

Fsus

F(add9)

Fsus

8va

F(add9)

Fsus

F(add9)

8va

Mrs. Potts: Tale as old as

C7sus

Bb/C

C7

F(add9)

F

Gm7/C

C7

time,

true as it can be.

F(add9)

Am

Bare - ly e - ven friends,

then some - bod - y

Bb(add9)

Bb/C

C7sus

C7

F(add9)

bends

un - ex - pect - ed - ly.

Just a lit - tle

C7sus

Bb/C

C7

F(add9)

F

Cm7

F7

change.

Small, to say the least.

Both a lit - tle

Bb(add9)

Bbmaj7

Am7

Gm7

Bb/C

C7

scared,

nei - ther one pre - pared,

Beau - ty and the

rall.

F C7sus F(add9)

Beast.

a tempo, tenderly

C7sus Am Bb(add9) 6fr

Ev - er just the same. Ev - er a sur -

Am Bb(add9) 6fr Am7

prise. Ev - er as be - fore, ev - er just as

Dm Dm7 Eb F G

sure as the sun will rise. Tale as old as

mf

D7sus D7 G D7sus D7
 time, tune as old as song.

G Bm
 Bit - ter - sweet and strange, find - ing you can

C D7sus D7 G(add9)
 change, learn - ing you were wrong. Cer - tain as the

dim.

D7sus D7 G(add9) G Dm7 G7
 sun ris - ing in the East, tale as old as

time, song as old as rhyme, Beau - ty and the

mp *dim.* *p* *rall.*

Beast. Tale as old as time, song as old as

mp *dim.* *p* *rall.*

rhyme, Beau - ty and the Beast.

a tempo

molto rall.

8va. *8vb.*

BEING ALIVE

from COMPANY

Words & Music by
STEPHEN SONDHEIM

Moderately

C6/9



Some-bod - y hold me too

mp

F/G



C6/9



G7b9



close,

some - bod - y hurt me too deep,

C6/9



Am7



Fmaj9



some - bod - y sit in my chair, and ru - in my sleep, and make me a -

Am7/D



Dm7/G



G13



Dm7/G



Fmaj7/G



ware of be - ing a - live, _____ be - ing a -

Dm7/G



G13



Dm7/G



G13



C6/9



live. _____ Some-bod - y need me too

F/G



C6/9



G7b9



much, some - bod - y know me too well,

C6/9



Am7



Fmaj9



some - bod - y pull me up short, and put me through hell, and give me sup -

Am7/D



Dm7/G



G13



Dm7/G



Fmaj7/G



port for be - ing a - live. _____ Make me a -

Dm7/G



G13



Dm7/G



Fmaj7/G



Dm7/G



G13



live, _____ make me a - live. _____

Dm7/G



Fmaj7/G



Ab/Bb



Make me con - fused, _____ mock me with

C



Cdim



Ab/Bb



praise, _____ let me be used, _____

var - y my days, but a -

3

Dm7/G G13 Dm7/G G7

lone is a - lone,

3

Dm7/G G13 G9 G9#5 F/G G13

cresc.

not a - live.

3

F6/G G9 G9#5 Dm7/G G13 Dm7/G G13

f

Some-bod - y crowd me with love, some-bod - y force me to care,

C6/9 F/G C6/9 G7b9

C6/9 Am7 Fmaj9

some - bod - y make me come through, I'll al - ways be there as fright - ened as

Am7/D Dm7/G G13 Fmaj7/G

you, to help us sur - vive be - ing a -

Dm7/G G13 Dm7/G G13 Dm7/G G13 Dm7/G G13

live, be - ing a - live, be - ing a -

C Bb/C C Bb/C C Bb/C C11

live.

sfz *sfz*

BEWITCHED

from PAL JOEY

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

Chord progression for Moderately:

Fmaj7 Em7 Dm7 G7

mf poco rit.

Not fast

Chord progression for Not fast:

Dm7 G7 Cmaj7 C6 Dm7 G7 Cmaj7 A7b9

He's a fool and don't I know it, But a fool can have his charms;

Dm7 G7 Cmaj7 C6 Dm7 G7 Cmaj7 C6

I'm in love and don't I show it, Like a babe in arms.

Dm7 G7 Cmaj7 C6 Dm7 G7 C A7b9

Love's the same old sad sen - sa - tion, Late - ly I've not slept a wink,

p a tempo

Dm7 G7 Cmaj7 C6 Dm7 G7
 Since this half - pint im - i - ta - tion, Put me on the blink. I'm

rit.

Slowly
 C G7/D C/E C+/E
 wild a - gain, be - guiled a - gain, a sim - per - ing, whim - per - ing

p a tempo

F Ddim7 C/E D7 G7 A7
 child a - gain, Be - witched, both - ered and be - wil - dered am

Dm G7 C G7/D
 I. _____ Could-n't sleep, and would-n't sleep, When

mf *p*

C/E C+/E F Ddim7 C/E D7

love came and told me I should - n't sleep, Be - witched, both - ered and be -

G7 C7 F A7

wil - dered am I.

Dm Dm7 Am

Lost my heart, but what of it? He is cold, I a -

mp

Dm7 G7 Dm7/G G7

gree, He can laugh, but I love it, Al-though the

Em7 Ebdim7 Dm7 G7 C

laugh's on me. I'll sing to him, each

mf *p*

G7/D C/E C+/E F Ddim7

spring to him, And long for the day when I'll cling to him, Be -

C/E D7 G9 1 C Am

witched, both - ered and be - wil - dered am I.

Dm7 G7 2 C F C6

I'm I. _____

BIG SPENDER

from SWEET CHARITY

Words by DOROTHY FIELDS

Music by CY COLEMAN

Moderately, with a beat (♩ = ♩³)

N.C.

Piano introduction in B-flat major, 4/4 time. The right hand plays a single note (F4) with a triplet of eighth notes (F4, G4, A4) and a quarter note (Bb4). The left hand plays a steady eighth-note bass line: Bb2, A2, G2, F2, E2, D2, C2, Bb1.



The min-ute you walked in the joint,

I could see you were a man of dis-tinc-tion, a



real big spend-er!

Good look-ing,

so re-fined. _

Say,



would-n't you like to know what's go-ing on in my mind? _ So let me get right to the point,

B \flat E7

I don't pop my cork for ev - 'ry guy I see. —

Dm To Coda N.C. B \flat 7 A7

Hey! Big spend-er! Spend a lit - tle time — with

Dm N.C.

me. Do you like to have

D Dmaj7 D6 Em Em(maj7) Em7

fun, fun, fun? How's a - bout a few laughs, laughs? I can show you a

Bb9



A9



Bb9



A13



D.S. al Coda

good time. — Let me show you a

good time. —

The min-ute you

CODA

N.C.

Eb9



N.C.

Dm



Hey, big spend-er!

Hey, big spend-er!

Bb9



A9



Dm



Spend — a lit-tle time — with me.

Spend a lit-tle time — with

me.

Spend a lit-tle time — with me.

Dm6/9



CAN YOU FEEL THE LOVE TONIGHT

45

from Disney Presents THE LION KING: THE BROADWAY MUSICAL

Words by TIM RICE
Music by ELTON JOHN

Freely



TIMON:

PUMBAA: TIMON:

PUMBAA: TIMON:

I can see what's hap - p'ning. What? And they don't have a clue. Who? They'll

mf



PUMBAA: TIMON:

fall in love and here's the bot - tom line, our tri - o's down to two. Oh. The



sweet ca - ress of twi - light, there's mag - ic ev - 'ry - where. And with all this ro -

Moderately slow

Db(add9)

Eb7 Bbm/Db Cbsus2

Cb

Fb

man - tic at - mos - phere — dis - as - ter's in the air.

rall.

Db(add9)/F

CHORUS:

Gb

Db/F

Eb7

Cb

Can you feel — the love — to - night —

Gb

Cb

Db

Abm/Gb

Gb

the peace the eve - ning brings? The world for once — in

Eb7 Gbmaj7/Db Cb

Abm

Gb/Bb

Cb

Db

SIMBA:

per - fect har - mo - ny — with all its liv - ing things. — So

Cb/Gb Gb Cb/Gb Gb

man - y things _ to tell _ her, but how to make _ her see the

Cb/Gb Gb Abm7 Db/sus Db NALA:

truth a - bout _ my past. _ Im - pos - si - ble! She'd turn a - way from me. He's

Cb/Gb Gb Cb/Gb Gb

hold - ing back. _ He's hid - ing. But what? I can't _ de - cide. _ Why

Cb Gb/Bb Fb Db

won't he be _ the king _ I know he is, the king I see in - side?

G \flat D \flat /FE \flat mC \flat /D \flat G \flat C \flat G \flat /C \flat 

SIMBA & NALA:

Can you feel — the love — to - night, — the peace the eve - ning

D \flat bsusD \flat C \flat /G \flat G \flat E \flat m7 B \flat m/D \flat C \flat 

brings? The world for once — in per - fect har-mo - ny — with

A \flat m7G \flat /B \flat C \flat 7E \flat mD \flat A \flat E \flat /G

Fm



all its liv - ing things. — SIMBA, NALA & CHORUS: Can you feel — the love -

D \flat A \flat B \flat m7E \flat 

— to - night? — You need - n't look too far.

Db/Ab 4fr Ab 4fr Fm7 Ab/Eb Db Bbm Ab/C 3fr Bbm/Db Dm7b5 Eb 3fr

Steal - ing through the night's un - cer-tain-ties, love is where we are. —

L.H.

Ab 4fr Eb 3fr Fm Db

— NALA: And if he feels the love — to - night —

L.H.

Ab 4fr Db/Ab 4fr Ab 4fr Eb^{sus} 6fr Eb 3fr Db/Ab 4fr Ab 4fr

in the way I do, SIMBA: it's e - nough for this

Fm7 Cm/Eb 3fr Db Bbm Cm 3fr Eb^{sus} 6fr Ab(add9) 4fr Ab 4fr

SIMBA & NALA: rest - less wan-der-er — just to be with you. —

rall.

Ped. *

CABARET

from the Musical CABARET

Words by FRED EBB
Music by JOHN KANDER

Moderately

Chord Progression:

- Ebmaj9
- Eb6
- Fm9
- Bb7#5(b9)
- Ebmaj9
- Eb6
- Bb13
- Bb7#5(b9)
- Eb(add9)
- Bb9
- Bb9#5
- Eb(add9)
- Bb7#5
- Eb
- Ebmaj9
- Eb7
- Ab

Lyrics:

What good is the sit - ting a -
Put down the knit - ting, the

lone in your room? —
book and the broom, —

Come hear the mu - sic
time for a hol - i -

play; —
day; —

Life is a

Performance Notes:

- mf* (mezzo-forte)
- mp - mf* (mezzo-piano to mezzo-forte)

Adim7 Gm C9

cab - a - ret, old chum, _____

Fm7 Bb9 1 Eb Fm7 Bb9

come to the cab - a - ret. _____

2 Eb Abm

ret. Come taste the wine, come hear the

Eb Cm Cm(maj7) Cm7 F9

band, come blow the horn, start cel - e - brat - ing,

Bb7 Eb(add9) Bb9 Bb9#5

right this way, your ta - ble's wait - ing. { No use per - mit - ting some
Start by ad - mit - ting from

Eb(add9) Bb7#5 Eb Ebmaj9

proph - et of doom _____ to wipe ev - 'ry smile a -
cra - dle to tomb _____ is - n't that long a

Bbm7 Eb7 Ab Adim7 To Coda ⊕

way; _____ } Life is a cab - a -
stay; _____ }

Gm7 C9 Fm7 Ab Bb Eb

ret, old chum, _____ come to the cab - a - ret. _____

D.S. al Coda

Come taste the

CODA **Gm7** **C9**

ret, old chum, —

A \flat **Adim7**

on - ly a cab - a -

Gm7 **C9** **Fm7**

ret, old chum, — so come to — the

A \flat /B \flat **E \flat** **B \flat 9 \sharp 5** **E \flat**

cab - a - ret, —

sfz

8vb

CHIM CHIM CHER-EE

(Rooftop Duet)

from Walt Disney's MARY POPPINS

Words & Music by RICHARD M. SHERMAN
& ROBERT B. SHERMAN

Creepily ♩ = 150

Chord diagrams: B, E5, B/E, G/E, A/E, Am/E, Em6, B7/E.

Dynamic markings: *pp* (pianissimo), *p* (piano).

Trill marking: *tr*.

Time signature: 3/4.

Key signature: one sharp (F#).

Hypnotic ♩ = 50




Chord diagrams: E, E5, E5/D, E5/C#, A/C#, Am/C, Em/B, F#7/A#.

Character name: BERT.

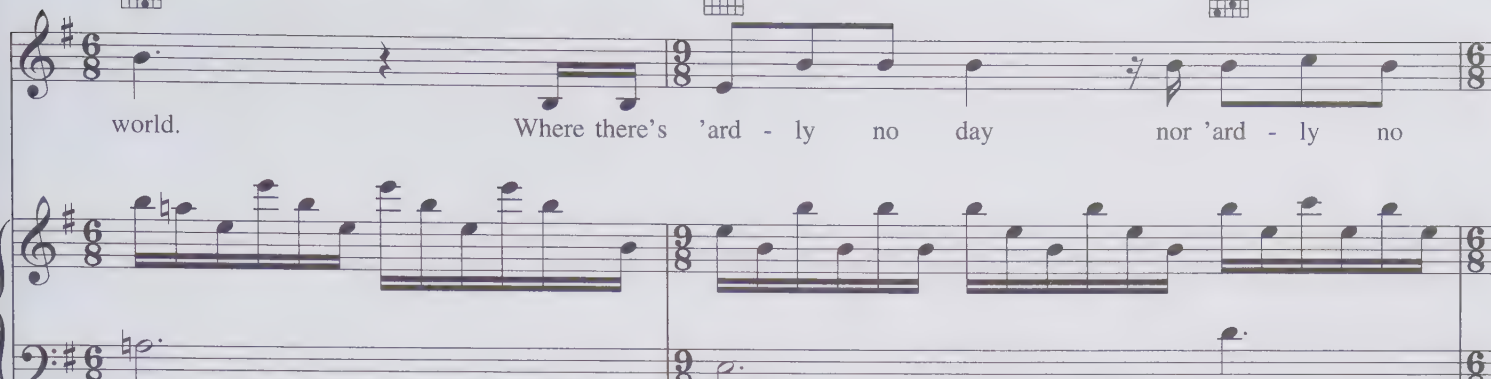
Lyrics: Up where the smoke is all bil-lowed and curled 'tween pave - ment and stars is the chim - ney sweeps'

Time signature: 6/8.

Key signature: one sharp (F#).

E5/A  E5  E5/D 

world. Where there's 'ard - ly no day nor 'ard - ly no



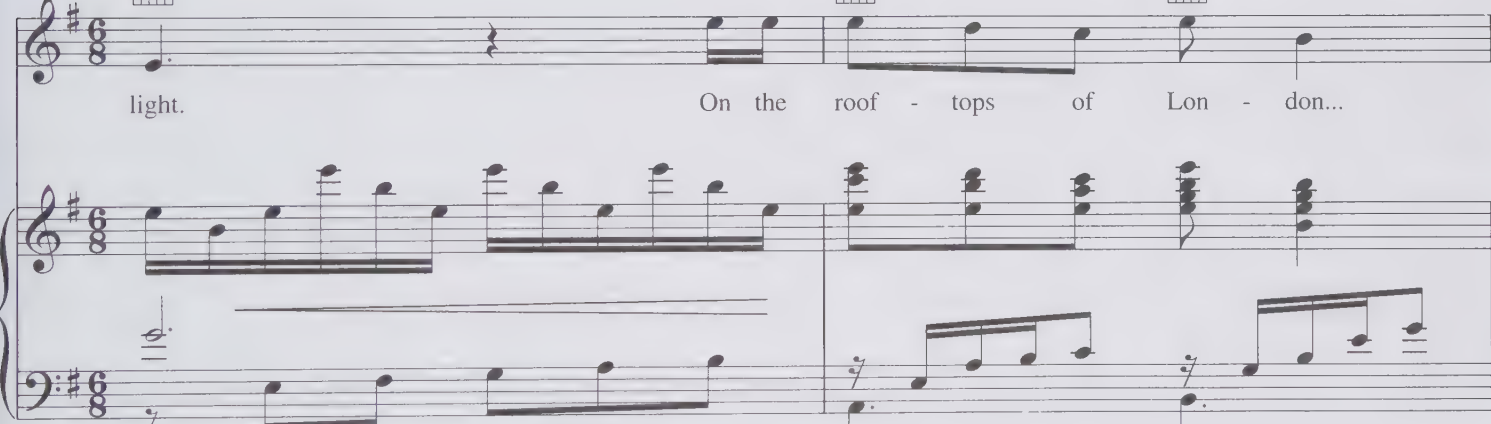
E5/C#  A/C#  Am/C  Em/B  B7/A 








night, there's things 'alf in shad-ow and 'alf - ways in



Em/G  Am  Em/B 

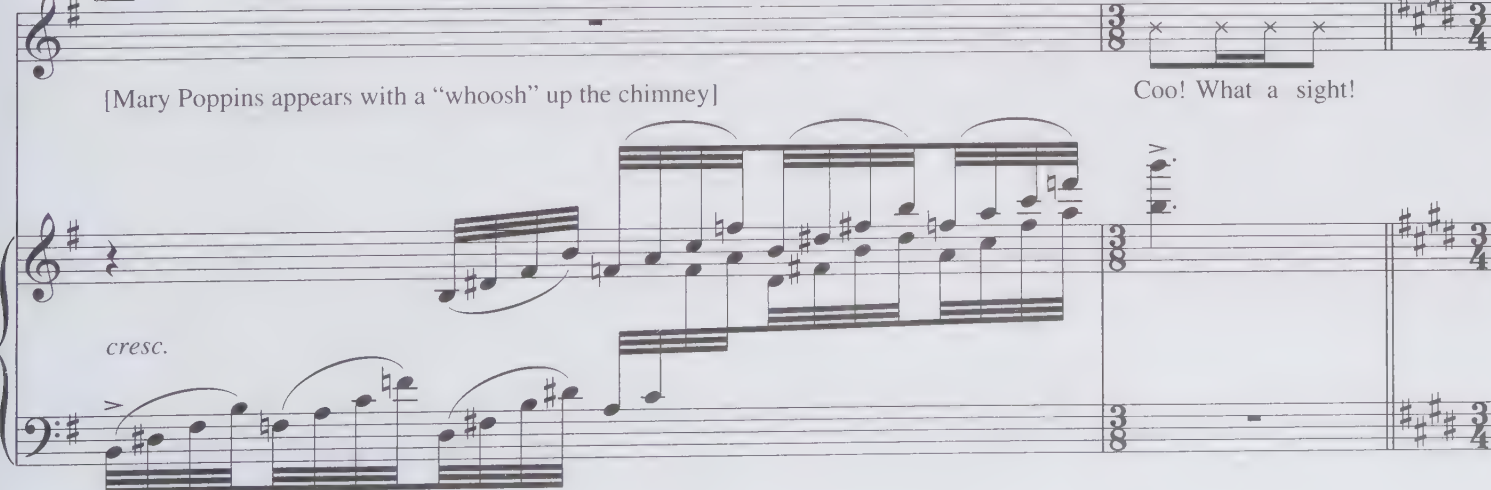
light. On the roof - tops of Lon - don...



B  F  B  F  B  F  B 

[Mary Poppins appears with a "whoosh" up the chimney] Coo! What a sight!

cresc.



With motion ♩ = 180



MARY POPPINS: *Oh. So you're a sweep now, are you?*

mp



BERT:

Now, as the lad - der of life 'as been strung, you may think a



sweep's on the bot - tom - most rung. Though I spends me time —



— in the ash - es and smoke, in this 'ole wide

C#m/G# **G#7** **C#m** **G#7**

world there's no 'ap - pi - er bloke.

BERT: **C#m** **G#+** **C#m7**

MARY: Chim chim - i - ney, chim chim - i - ney, chim chim che -

F# **F#m** **C#m**

ree. A sweep is as luck - y as





D# **G#** **C#m**

luck - y can be. Chim chim - i - ney,





chim chim - i - ney, chim chim che - roo. Good

MARY:




BERT:

luck will rub off when he shakes hands with you. Or







BERT: blow me a kiss... **MARY:** Bert! And that's luck - y, too. _____

mp






BERT: _____

MARY: Chim chim - i - ney, chim chim - i - ney,

mf

MARY:

chim chim che - ree. When you're with a sweep, you're in

Chord diagrams: C#m7 (4fr), F# (4fr), F#m (4fr), C#m/G# (4fr)

BERT:

glad com - pa - ny. Goodbye, Bert. Chim, chim, chim chim che -

Chord diagrams: D#7/A# (6fr), G#/B# (6fr), C#m (4fr), G#+ (4fr), C#m7 (4fr)

ree. When you're with a sweep, you're in glad com - pa - ny.

Chord diagrams: F# (4fr), F#m (4fr), C#m/G# (4fr), D#7/A# (6fr), G#/B# (6fr)

No - where is there a more 'ap - pi - er crew than thems wot sings,

Chord diagrams: C#m (4fr), F# (4fr), F#m (4fr)

C#m/G# G# C#m F#m

4fr 4fr 4fr

"Chim chim che - ree, chim che - roo." Chim chim - i - ney,

mf

C#m/G# G#7 C#m/G# G#7/F#

4fr 4fr 4fr 4fr

MARY:

chim chim, che - ree, chim... Cheer-i - o, Bert. *Keep an eye on them for me.*

rit.

Majestically ♩ = 130

Fm C+ Fm7 Bb

ff

Bbm Fm/C C7 Fm

rit.

DANCING QUEEN

61

from MAMMA MIA!

Words & Music by BENNY ANDERSSON,
STIG ANDERSON & BJÖRN ULVAEUS

Strong Rock

The musical score is written for piano and voice. It features a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano accompaniment is characterized by a strong, rhythmic rock style with a steady bass line and a more active treble line. The vocal melody is simple and catchy, with lyrics that are easy to remember. The score includes guitar chord diagrams for various chords: A, D/A, F#m7, A5/E, E, C#7, F#m, B7/D#, and D. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The lyrics are: "You can dance. _ You can jive, _ hav - ing _ the time of _ your life. _ Oh, _ see that _ girl. _".

Chord Diagrams:

- A:
- D/A:
- F#m7:
- A5/E:
- E:
- C#7:
- F#m:
- B7/D#:
- D:

Lyrics:

You can dance. _ You can jive, _

hav - ing _ the time of _ your life. _ Oh, _ see that _ girl. _

Bm7



E7/B



A



D/A



Watch that _ scene, _ dig-gin' the danc - ing _ queen. _

A



D/A



A



D/A



A



D/A



Fri - day night _ and the lights are low. _

A



F#m



Look - ing out _ for a place to go, _

oh, _

E



A/E



E



A/E



E



F#m




where they play _ the right mu - sic.


Get - ting in _ the swing, _

you come to look for a king. _

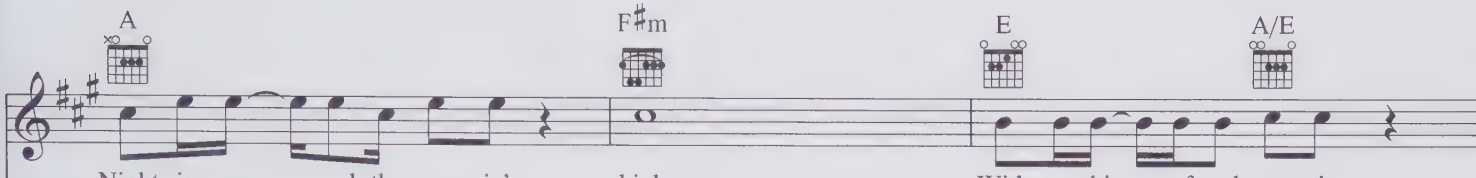
E F#m A D/A



An - y - bod - y could be that guy. —
You're a teas - er, you turn 'em on; —



A F#m E A/E




Night is young - and the mu - sic's high.
leave 'em burn - ing and then you're gone.

With a bit — of rock mu - sic,
Look - ing out — for an - oth - er;



E A/E E F#m E F#m



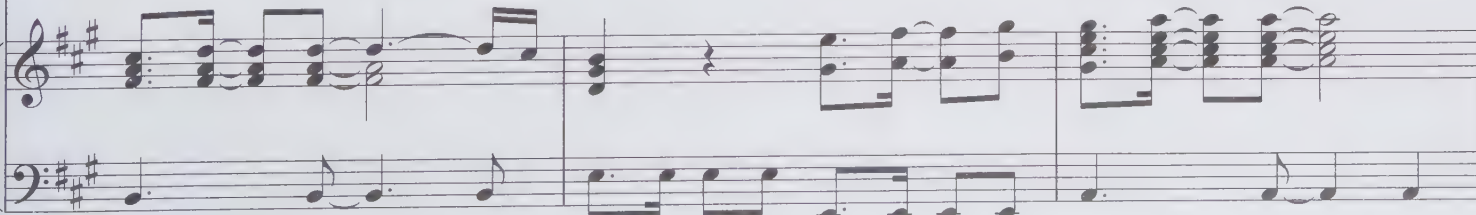
ev - 'ry - thing — is fine. } You're in the mood for a dance, — and when — you
an - y - one — will do. }



Bm7 E7 A



get the — chance, — you are — the danc - ing — queen, —



D/A A D/A

young and sweet, on - ly sev - en - teen.

A D/A A E/G#

Danc - ing queen, feel the beat from the tam - bou - rine.

F#m7 A/E E C#7

You can dance. You can jive.

F#m B7/D# D

hav - ing the time of your life. Oh, see that girl.

Bm7



E7/B



A



Watch that ____ scene, ____ dig - gin' the danc - ing ____ 'queen. ____

D/A



A



1

D/A



2

D/A



Dig-gin' the

Repeat and Fade

danc - ing ____ queen. ____

DAY BY DAY

from the Musical GODSPELL

Words & Music by
STEPHEN SCHWARTZ

Easy Waltz feel



mp



Day by day, — day by day, —



oh, dear Lord, — three things I pray: —



to see Thee more clear - ly, love Thee more dear - ly,

1

Dm **G** **Cmaj7**

fol - low Thee more near - ly, — day by — day. —

2

Light Rock feeling

Cmaj7 **Fmaj7** **Gm/F**

day by day. — Day by day, —

Fmaj7 **Gm7/F** **Bbmaj7** **Am7**

day by day, — oh, dear Lord, three

Gmaj7 **Em**

things I pray: — to see Thee more

2nd time, play these 4 measures 4 times

A musical score for guitar and piano. The score is written in G major (one sharp) and 4/4 time. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). Chord diagrams are provided for the guitar part. The lyrics are: "clear - ly, — love Thee more dear - ly, — fol - low Thee more near - ly, — day by day. — day by day. — Day by day, — by day by day — by day. —".

System 1:

- Chords: A, Em, A
- Lyrics: clear - ly, — love Thee more dear - ly, —

System 2:

- Chords: Dm, G, Cmaj7
- Lyrics: fol - low Thee more near - ly, — day by day. —

System 3:

- Chords: Cmaj7, Fmaj7
- Lyrics: day by day. —

System 4:

- Chords: Cmaj7, Fmaj7, Amaj7
- Lyrics: Day by day, — by day by day — by day. —

I BELIEVE IN YOU

from HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING

Words & Music by
FRANK LOESSER

Moderately



D9



G#dim



Am7



D9



C



You have the cool sound clear of eyes good of a sol - id

C#m7



F#7



Bm



seek - er of wis - dom and truth,
judg - ment when - ev - er you talk,

Bm7



G#dim



Am7



yet, there's that up
yet, there's the bold,






turned brave chin spring and of the grin of im - pet - u - ous
 brave spring of the ti - ger that quick - ens your

3 3






youth. }
 walk. }

Oh, I be -








lieve in you, I be -






lieve in you. I hear the

2

G Eb7 Ab 4fr Bbm7 Eb7b5

And when my faith in my

Ab 4fr Bbm7

fel - low man all but falls

Db9 Cm7 3fr F7

a - part,

Bb Cm7 3fr F7 Bb

I've but to feel your hand grasp - ing mine

and I take heart, I take heart.

rit.

Chords: Gm7, C7, D7sus, D7

To see the cool, clear eyes of a

a tempo

Chords: G#dim, Am7, D9, C

seek - er of wis - dom and truth,

Chords: C#m7, F#7, Bm, C

yet there's that slam bang

Chords: Bm, G#dim, Am7, D9

C C#m7 F#7 B

tang rem - i - nis - cent of gin and ver - mouth.

C B Cmaj7 Db7 D7

Oh, I be - lieve in

G Cmaj7

you, I be -

Db7 D7 Cmaj7 D11 Gmaj7

lieve in you.

DIAMONDS ARE A GIRL'S BEST FRIEND

from GENTLEMEN PREFER BLONDES

Words by LEO ROBIN
Music by JULE STYNE

March tempo

N.C./C

F/C



p *cresc.* *mf*

Gb/C



F/C



Adim7/C



Gm/C



C7



The

F/C



Gb/C



F/C



C7



French are glad to die for love, they de -
well - con - duct - ed ren - dez - vous makes de -
a

F/C Gb/C F/C F/A

light in fight - ing du - els. But
maid - en's heart beat quick - er. er. But

Gdim7/Bb F/A F+

I pre - fer a man who lives, and
when the ren - dez - vous is through, these

poco rall.

Bb Gm7 C7 F

gives ex - pen - sive jew - els.
stones still keep their flick - er.

a tempo

C7/G F

A kiss on the hand may be
There may come a time when a

quite Con - ti - nen - tal, but dia - monds are a girl's best
 lass needs a law - yer, but dia - monds are a girl's best

B \flat /F F/C C7 F F/A A \flat dim7

friend. _____ A kiss may come he grand. but it
 friend. _____ There may come a time when a

C9 C7 \flat 9 C7 D7 Gm

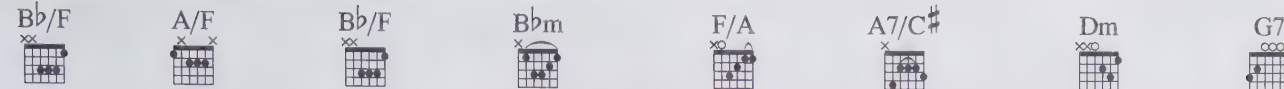
won't pay the rent - al on your hum - ble flat _____ or
 hard - boiled em - ploy - er thinks you're aw - ful nice, _____ but

D7 G Am7 B \flat dim7 G/B Am7 G7

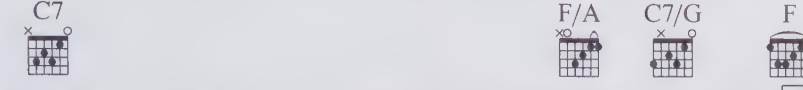
help you at the Au - to - mat. Men grow cold as
 get that "ice" or else no dice. He's your guy when

C9 Gm7 C9 C13 Cm/F Fdim7 Cm/F F7

mp




girls stocks grow are old high, and but we - all ware lose our 'charms in the
 stocks are high, but we - ware when they start to de -



end. _____ But square - cut or pear - shape, these
 scend. _____ It's then cut that those lous - es go

cresc.



rocks don't lose their shape, dia - monds are a girl's best
 back to their spouses, dia - monds are a girl's best

1  friend. _____ A friend. _____
 2  friend. _____

f *mf* *f*

DON'T CRY FOR ME ARGENTINA

from EVITA

Music by ANDREW LLOYD WEBBER
Lyrics by TIM RICE

Slowly

Db



Gb/Db



mf

Ab7/Db



Dbsus



D2



Fm/C



Bbm



Bbm/Db



Ebsus



E2





Ab/C



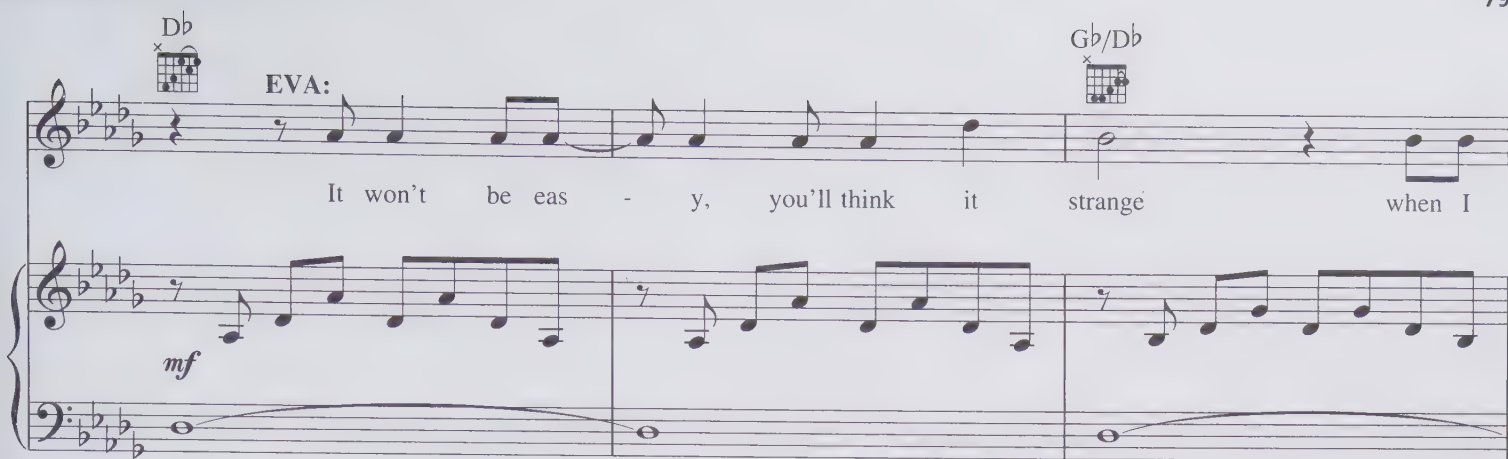
N.C.

p

Db  EVA:  Gb/Db

It won't be eas - y, you'll think it strange when I



mf



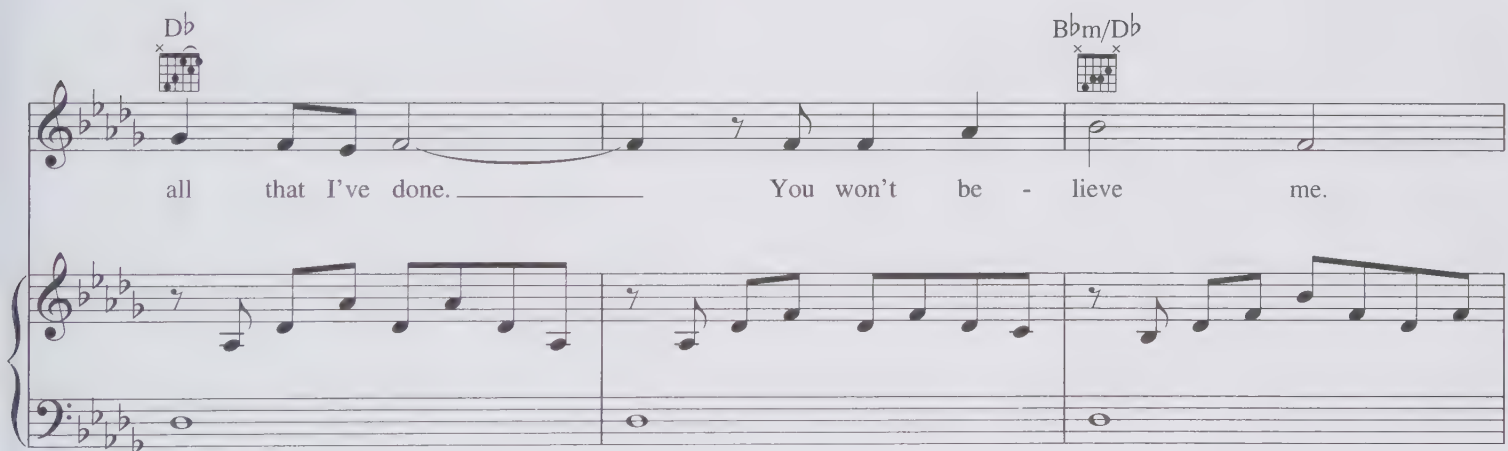
Ab7/Db  4fr



try to ex - plain how I feel, that I still need your love af - ter



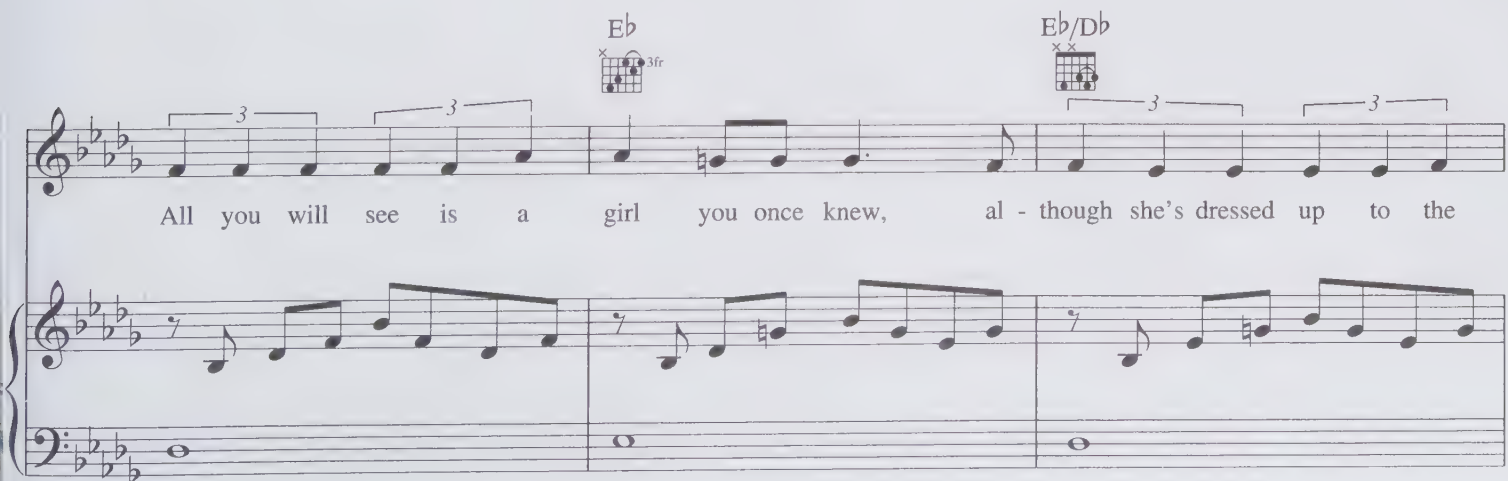
Db  Bbm/Db 

all that I've done. _____ You won't be - lieve me.



Eb  3fr Eb/Db 

All you will see is a girl you once knew, al - though she's dressed up to the





nines, at six - es and sev - ens with you.

poco rall.



I had to let it hap - pen, I had to change, could-n't spend all my life down at

p a tempo



heel, look - ing out of the win - dow, stay - ing out of the sun. So I chose



free - dom, run - ning a - round try - ing ev - 'ry - thing new, but noth - ing im - pressed me at all, -

Ab/C



Eb



Ab



I nev - er ex - pec - ted it to:

Don't cry for me Ar - gen - ti - na, _____ the truth is I nev - er

Db



Gb/Db Db



Gb/Db



Db



left you. All through my wild days, _____ my mad ex - is - tence, _____ I kept my

prom - ise, don't keep your dis - tance. _____

Ab



Bbm



prom - ise, don't keep your dis - tance. _____

prom - ise, don't keep your dis - tance. _____

Dbmaj7



Gbmaj7



Gb6



Gb



prom - ise, don't keep your dis - tance. _____

prom - ise, don't keep your dis - tance. _____



And as for for - tune and as for fame, I

Ab7/Db



nev - er in - vit - ed them in, though it seemed to the world - they were



all I de - sired. They are il - lu - sions, they're



not the so - lu - tions they prom - ised to be, the an - swer was here all the

Ab/C



Eb



Ab



time,

I love you and hope you love me.

rall.

N.C.

CHOIR:

Gbmaj7

Db

Don't cry for me Ar - gen - ti - na.

Mm

p colla voce

Eb7m7 Db



Ab



Bbm



Dbmaj7



Gb



Db



EVA:

Don't cry for me Ar - gen -



ti - na, _____ the truth is I nev - er left you. All through my



wild days, _____ my mad ex - is - tence, I kept my prom - ise, don't keep your



dis - tance. _____ Have I said too much, there's noth - ing more I can think of to

rall. *colla voce*



say to you. _____ But all you have to do is

tr *tr* *tr* *tr*

with pedal

look at me to know that ev - 'ry word is true. —

ff

G♭/D♭ D♭ *G♭/D♭ D♭*

A♭ *B♭m* *D♭maj7*

G♭maj7 *G♭6* *G♭maj7* *D♭*

poco rit.

p

FALLING IN LOVE WITH LOVE

from THE BOYS FROM SYRACUSE

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

F9 Ab7/F F9 F7
 Bb6/F Edim7/F F9 F7b9
 Bb Bb7b5
 Bb Bb7b5

mf
 I
 weave with bright - ly col - ored strings To
 keep my mind off oth - er things; So.

F7sus

Cm7

F7

la - dies, let your fin - gers dance,

The first system contains measures 1 through 4. The vocal line is in treble clef with a key signature of two flats. Chord diagrams for F7sus, Cm7, and F7 are shown above the staff. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

And

mf

The second system contains measures 5 through 8. It begins with a vocal rest. The piano part continues with a steady eighth-note accompaniment in the right hand.

F7sus

Cm7

F7

keep your hands out of ro - mance.

The third system contains measures 9 through 12. The vocal line resumes with the lyrics "keep your hands out of romance." The piano accompaniment remains consistent with the previous system.

Love - ly

The fourth system contains measures 13 through 16. It begins with a vocal rest. The piano part continues with the same eighth-note accompaniment.

Chord diagrams: Bb/D , $G7b9$, $Cm7$ (3fr), $F7$, $Cm7$ (3fr), $F7$, Bb , Gm (3fr), Cm (3fr), $Cm7$ (3fr), $F7$, Bb .

Witch - es, let the stitch - es Keep your

fin - gers un - der con - trol. Cut the

thread, but leave The

whole heart whole.

F7



Musical notation for the first system, featuring a piano accompaniment and a vocal line. The piano part consists of a right hand playing a steady eighth-note pattern and a left hand playing a simple bass line. The vocal line is a single melody line.

Mer - ry maids can sew and sleep,

Musical notation for the second system, continuing the piano accompaniment and vocal line. The piano part continues with the same eighth-note pattern in the right hand and bass line in the left hand. The vocal line continues the melody.

Cm7/F



Fdim7



F7



Wives can on - ly sew and weep!

Musical notation for the third system, continuing the piano accompaniment and vocal line. The piano part continues with the same eighth-note pattern in the right hand and bass line in the left hand. The vocal line continues the melody.

Bb



Bbmaj7



Bb6



Bb



Fall - ing in love with love Is fall - ing for

Musical notation for the fourth system, continuing the piano accompaniment and vocal line. The piano part continues with the same eighth-note pattern in the right hand and bass line in the left hand. The vocal line continues the melody.

F7sus F7 Cm7 F7

make be - lieve.

F7sus F7 F7sus F7

Fall - ing in love with love Is play - ing the

Bbmaj7 Bb6 Bbmaj7 Bb6

fool;

Bbmaj7 Bb6 Bbmaj7 Bb6

Car - ing too much is such a ju - ve - nile

Am7 D7 F6/A D7

fan - cy.

Gdim7 Gm Cm/G C7/G

Learn - ing to trust is just For chil - dren in

Cm7/F Cm7 F7

school.

Bb Bbmaj7 Bb6 Bb

I fell in love with love one night When the

F7sus F7 Cm7 F7



moon was full,



F7sus F7 F7sus F7

I was un - wise with eyes Un - a - ble to



Bbmaj7 Bb6 Bbmaj7 Bb6

see.



Bbmaj7 Bb6 Bbmaj7 Bb6

I fell in love with love, With love ev - er -



Am7 D7 Gmaj7 G7

last ing, But

Cm/Eb Ddim7 Cm7 F7

love fell out with

1 Bb F7

me.

2 Bb Bb6

me.

HELLO, YOUNG LOVERS

from THE KING AND I

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately

8va C

mp

G

Slowly

C

(8va)

p

legato

When I think of Tom I think a - bout a night When the

G

C

earth smelled of sum - mer, and the sky was streaked with white, and the soft mist of Eng - land was

G

sleep - ing on a hill; I re - mem - ber this _____ and I al - ways

A

will. _____

There are new lov - ers now on the

mf *mp*

D/F# **Fdim7**

A7/E **Eb7b5** **D** **Dm6**

same si - lent hill, look - ing on the same blue sea. And I

A **Dm**

know Tom and I are a part of them all, and they're all a part of Tom _____

G7 **C** **C6** **Cmaj7** **C6**

and me. _____ Hel -

rit. *mf a tempo*

Gracefully

C(add9) C Cmaj7 C6

lo, young lov - ers, who - ev - er you are, I

p

Cmaj7 C6 G7/B Fm/C

hope your trou - bles are few. All my good

G7/B Eb/Bb G7/B Dm7 Dm7/G G7

wish - es go with you to - night— I've been in love like

C C(add9) C Cmaj7

you. Be brave, young lov - ers, and fol - low your

mf *p*

C6 Cmaj7 C6 G7/B

star, be brave and faith - ful and true.

Fm/C G7/B Eb/Bb G7/B Dm7

Cling ver - y close to each oth - er to - night— I've been in

Dm7/G G7 C6 F/A C7sus/G

love like you. I know how it feels to have

F/A C7sus/G F/A C7sus/G C7 F

wings on your heels, and to fly down a street in a trance.

E7 Am

You fly down a street on a chance that you'll meet, and you

Dm7 Dm7/G G7

meet — not real - ly by chance. Don't

p

C(add9) C Cmaj7 C6 Cmaj7

cry, young lov - ers, what - ev - er you do, don't cry be -

C6 G7/B Fm/C G7 B

cause I'm a - lone. All of my mem - 'ries are

E \flat /B \flat **G7/B** **Dm7** **G7**

hap - py to - night — I've had a love of my

mf

C7 **F/A** **Fm/A \flat**

own, I've had a love of my

mf

C+/G **C6/G** **Dm** **E \flat /G** **G7**

own, like yours, I've had a love of my

cresc. ed allargando

1 C6 **G7** **2 C6**

own. Hel - own.

mf a tempo *p* *f*

I DON'T KNOW HOW TO LOVE HIM

from JESUS CHRIST SUPERSTAR

Music by ANDREW LLOYD WEBBER
Lyrics by TIM RICE

Slowly, tenderly and very expressively

Chords: D, G/D, D, G/D, D, G, D, G, D, G6, G, D/A, A, D/F#, A, D, A, F#m7, Bm

Vocal Line:

I don't know how to
love him what to do, how to move him. I've been
changed, yes, real - ly changed. In these past few days ——— when I've

Piano Accompaniment: *mp*

F#m7 Bm G D/F# Em D Asus(add9) A
 seen my - self, I seem like some - one else.

D G D G D G G6 G
 I don't know how to take this I don't see why he

D/A A D/F# A D A
 moves me. He's a man, he's just a man, and I've

F#m7 Bm F#m7 Bm G D/F# Em D
 had so man-y — men be - fore in ver - y man - y

Asus(add9)

A G D/F# Em7 D

G

ways.

He's just one more.

Should I bring him down -
*Instrumental**p**mp**cresc. poco a poco*

F#7

Bm

Bm/A

G

— should I scream and

shout? —

Should I speak of love, —

let my feel-ings out? —
Instrumental ends

D/A

C

G

D

G

D F#

— } I nev - er thought I'd

come to

this. —

What's

it

all

a -

*ff**f dim. poco a poco*

Em

Asus(add9)

A

D

G D

bout? —

{ Don't
Yetyou think it's rath - er
if he said he*mp*

G D G G6 G D/A A
 fun - ny I should be in this po - si - tion? I'm the
 loved me, I'd be lost I'd be fright - ened. I could-n't

D/F# A D A F#m7 Bm
 one who's al - ways been so calm and cool
 cope, just could-n't cope. I'd turn my head,

F#m7 Bm7 G D/F# Em D Asus A G D/F# Em7
 no lov - er's fool run - ning ev - 'ry show. He scares me
 I'd back a - way, I would - n't want to know. He scares me

1 D 2 D G D/F# Em7 D G D/F# Em7 D
 so. so. I want him so. I love him so.

mf

I DREAMED A DREAM

from LES MISÉRABLES

Music by CLAUDE-MICHEL SCHÖNBERG

Original Lyrics by ALAIN BOUBLIL & JEAN-MARC NATEL

English Lyrics by HERBERT KRETZMER

Andante

Chord diagrams and musical notation for the song "I Dreamed a Dream" from Les Misérables. The score is in 4/4 time, key of B-flat major, and tempo of Andante.

Chord Diagrams:

- Eb** (3fr)
- Eb/D** (3fr)
- Cm** (3fr)
- Eb/G** (3fr)
- Ab** (4fr)
- Ab/Bb** (4fr)
- Ab** (3fr)
- Ab/G** (4fr)
- Cm** (3fr)
- Eb/Bb** (6fr)
- Ab** (4fr)
- Ab/G** (4fr)
- Fm7**
- Bb** (3fr)
- Eb** (3fr)
- Eb/D** (3fr)

Lyrics:

Fantine: I dreamed a dream in days gone
by, when hope was high and life worth
liv - ing. I dreamed that love would nev - er



die.

I dreamed that God would be for -



giv - ing.

Then I was young and un - a -



fraid,

and dreams were made and used and



wast - ed. _____

There was no ran - som to be

Cm7



Eb/Bb



Ab



Ab/G



Fm7



Bb



paid,

no song un - sung, no wine un - tast - ed.



But the ti - gers come at night

with their voic - es soft as

poco più mosso

thun - der,

as they tear your hope a - part.



as they turn your dream to shame.

B \flat Eb Eb/D

rall. *a tempo*

{ He } slept a sum - mer by my
{ She }

Cm Eb/B \flat A \flat A \flat /G Fm7 B \flat 6

side. { He } filled my days with end - less won - der.
{ She }

Eb Eb/D Cm7 Eb/B \flat A \flat B \flat 6

{ He } took my child-hood in { his } stride, but { he } was gone when au - tumn
{ She } took my child-hood in { her }

Eb B \flat /D B \flat m6/D \flat C

came. *poco accel. e cresc.*

F F/E Dm7 F/C

And still I dreamed { he'd } come to me,
 { she'd }

mf *più mosso*

Bb Bb/A Gm7 C F F/E

that we would live the years to - geth - er. But there are dreams that can - not

Dm7 F/C Bb Bb/A Gm7 C

be, and there are storms we can - not weath - er.

cresc.

F F/E Dm7 F/C

I had a dream my life would

f *appassionato*

B \flat B \flat /A Gm7 B \flat /C C

be so dif - f'rent from this hell I'm

F F/E Dm7 F/C

liv - ing, — so dif-f'rent now from what it seemed.

cresc. *ff dim. poco rall.*

B \flat C F F/E

Now life has killed the dream I dreamed.

mp *p a tempo*

Dm7 F/A B \flat C9 F

rall.

I ENJOY BEING A GIRL

from FLOWER DRUM SONG

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato



I'm a girl, and by me that's on - ly

f *mp*

great! I am proud that my sil - hou - ette is

G7 Bbm

curv - y, That I walk with a sweet and girl - ish


C7



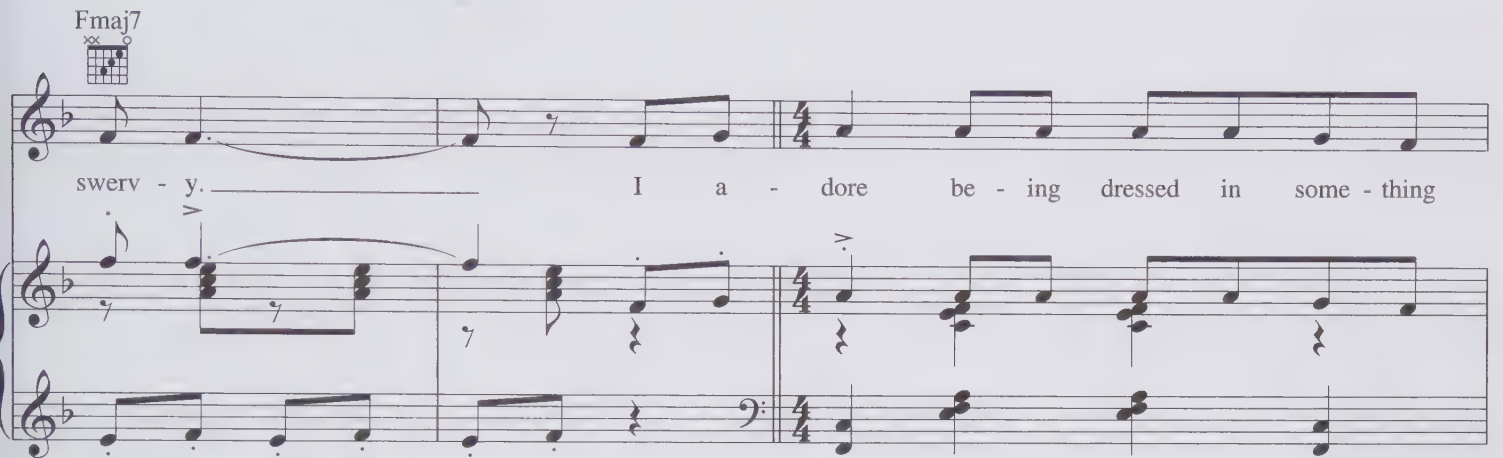
gait ————— With my hips kind of swiv - el - ly and




Fmaj7



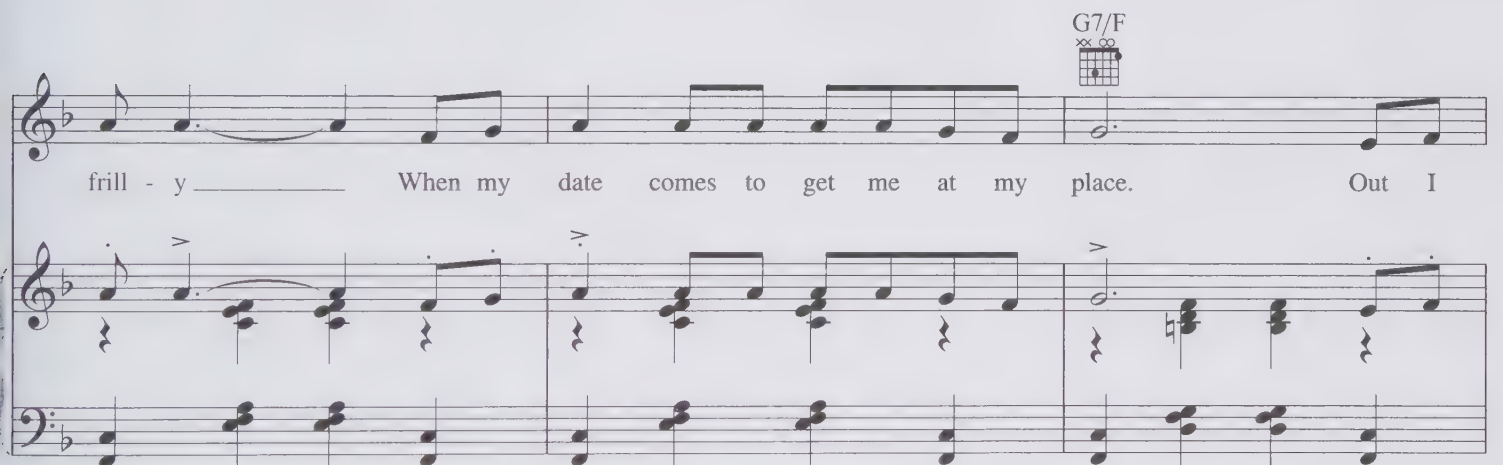
swerv - y. ————— I a - dore be - ing dressed in some - thing




G7/F



frill - y ————— When my date comes to get me at my place. Out I





Bbm6/F

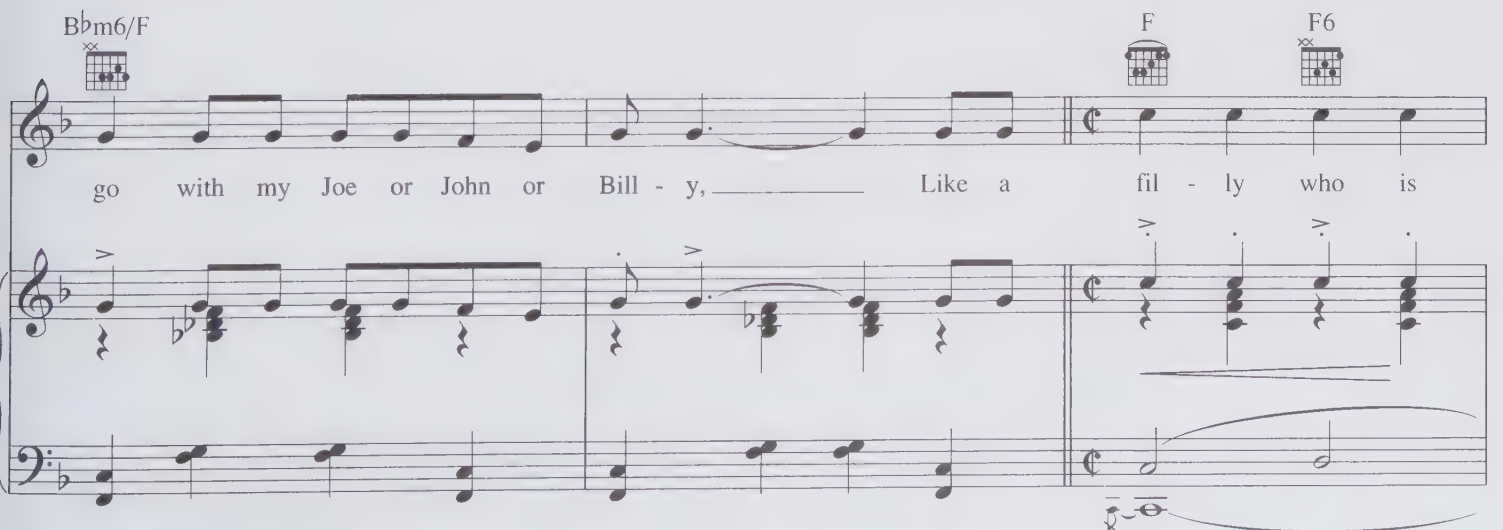


go with my Joe or John or Bill - y, ————— Like a

F **F6**

fil - ly who is



Fmaj7 F C7 Bb/D D#m6 C7/E C7

read - y for the race! _____ When

Refrain (*brightly*)

F6

I have a brand - new hair - do _____ With my

C7

eye - lash - es all in curl, _____ I

F D7 Gm Bbm/Db

float as the clouds on air do, _____ I en -

F/C C7 F6

joy be - ing a girl!

F F6

When men say I'm cute and

C7

fun - ny And my teeth are - n't

teeth but pearl, I






just lap it up like hon - ey, I en -







joy be - ing a girl!






I flip when a fel - low sends me

mf






flow - ers, I drool o - ver



dress - es made of lace, _____ I

talk on the tel - e - phone for ho - urs _____

With a pound and a half of cream up - on my

face! _____ I'm strict - ly a

f *mf*

Chord diagrams: Fm, Fm7, Fm6, Fm, Db, Ab, Abmaj7, Ab6, Ab, G7, C, Bb, C9, F6

4fr, 3fr, 4fr

fe - male fe - male And my

C7

fu - ture I hope will be In the

F D7 Gm

home of a brave and free male



G9 F/C Dm

Who'll en - joy be - ing a


Gm  Bbm/D**b**  F/C  F7/C  F6/C 

guy hav - ing a girl _____



C13  1 F 

like _____ me. _____



Red. *

Ab7  C13  C7  2 F 

When me. _____



f *Red.*



f *

IF I WERE A BELL

from GUYS AND DOLLS

Words & Music by
FRANK LOESSER

Medium Bounce (♩ = $\overset{\frown}{\text{3}}$)



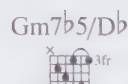
L.H. *f*



Ask me how do I feel, — ask me now that we're co - zy and
how do I feel, — from this chem - is - try les - son I'm



cling - ing. — Well, sir, all I can say — is if I —
learn - ing. — Well, sir, all I can say — is if I —



— were a bell — I'd be ring - ing. — From the
— were a bridge — I'd be burn - ing. — Yes, I

















mo - ment we kissed to - night — that's the way I've just got to be - have. — Boy, if
 knew my mo - tale would crack — from the won - der - ful way that you looked. — Boy, if







I were a lamp I'd light, — or if I — were a ban - ner I'd wave. —
 I were a duck I'd quack, — or if I — were a goose — I'd be cooked. —

Ask me how do I feel, — lit - tle me with my qui - et up -
 Ask me how do I feel, — ask me now that we're fond - ly ca -






bring - ing. — Well, sir, all I can say — is if I —
 res - ing. — Pal, if I were a sal - ad I know —

















— were a gate — I'd be swing — ing. — And if
 — I'd be splash — ing my dress — ing. — Or if








I were a watch I'd start pop - ping my spring,
 I were a sea - son I'd sure - ly be Spring,

— or if I were a bell — I'd go ding dong ding dong
 — or if I were a bell — I'd go ding dong ding dong

1 




 2 



ding. Ask me ding.

IS YOU IS, OR IS YOU AIN'T

(Ma' Baby)

from FIVE GUYS NAMED MOE

Words & Music by BILLY AUSTIN
& LOUIS JORDAN

Moderately



N.C.

Is you is, or is you ain't ma' ba - by.

mf



The way you're act - ing late - ly makes me doubt. _



You'se is

Fm/Ab

C7/G

Fm

N.C.

Cb13

still my ba - by, ba - by.

Bb7

Eb7

Ab

Fm7

Eb7#5

Eb7

Ab

Ab+

Seems my flame in your heart's done gone out. —

A

Db

Dbm

Ab

Ab7

Ab+

{ wom-an is } a crea-ture that has al - ways — been strange. —

Just

Db

Dbm

Gb9

F7







Bbm

Gm7b5(b9)

C7




when you're sure of one you find { she's } gone and made a change. —

{ he's }






 N.C.
 







Is you is, or is you ain't ma' ba - by.





May - be ba - by's found some - bod - y new, _____ or



is ma' ba - by, still ma' ba - by true? —





 N.C.

still ma' ba - by true? _____



THE IMPOSSIBLE DREAM

(The Quest)

from MAN OF LA MANCHA

Words by JOE DARION

Music by MITCH LEIGH

Tempo di Bolero

Abmaj9



Musical notation for the first system, featuring a vocal line and piano accompaniment. The piano part includes a forte (*f*) dynamic marking and triplet figures in the right hand.

Abmaj9



Musical notation for the second system, including lyrics: dream, the im - pos - si - ble dream, to right, the un - right - a - ble wrong, to.

Dbmaj9





Musical notation for the third system, including lyrics: fight, the un - beat - a - ble foe, to love, pure and chaste from a - far, to.

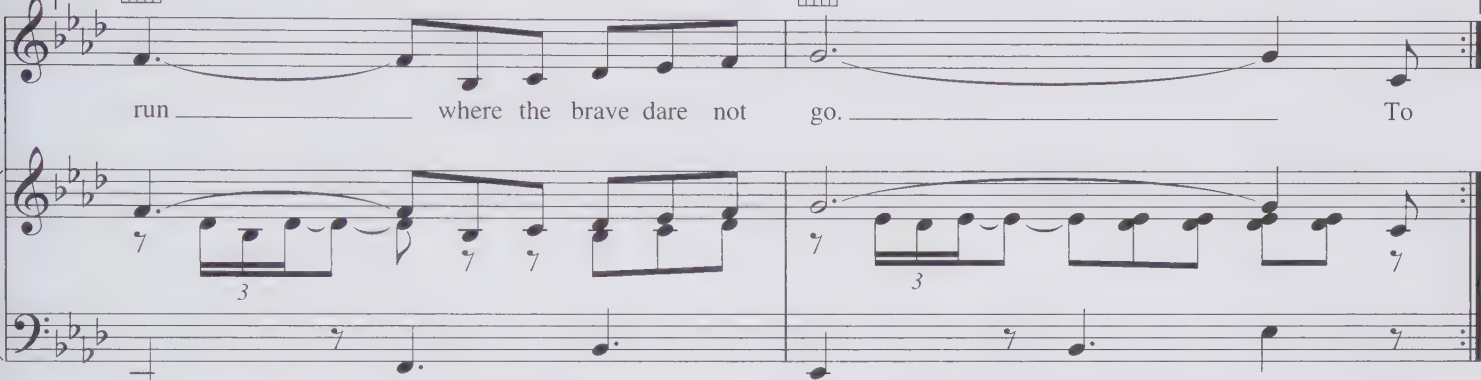
Cm  **Cm7**  **D \flat 6** 

bear _____ with un - bear - a - ble sor - row, _____ to
 try _____ when your arms are too wea - ry, _____ to



1 **B \flat m**  **E \flat 7** 



run _____ where the brave dare not go. _____ To



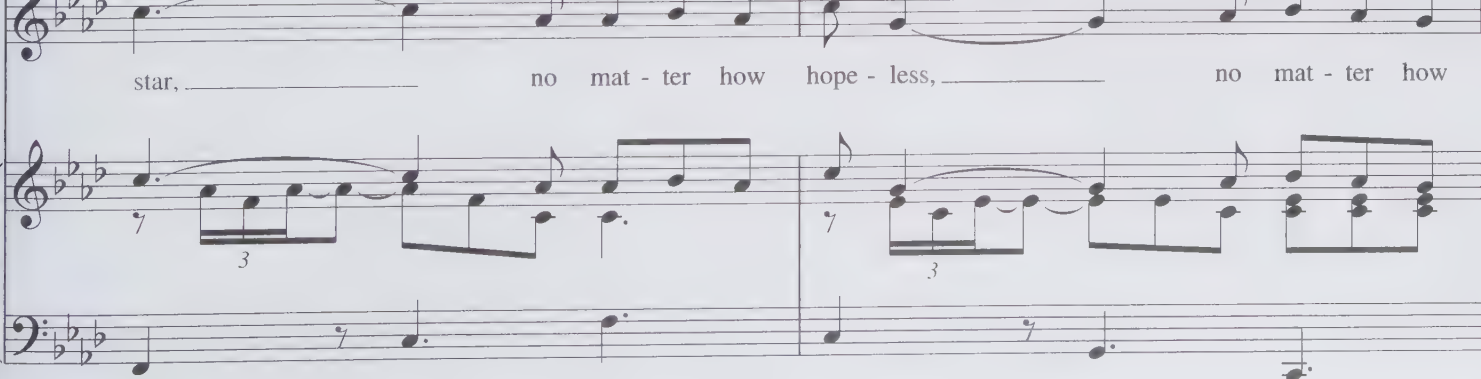
2 **B \flat m**  **E \flat 7**  **B \flat m7**  **A \flat** 

reach _____ the un-reach-a-ble star! This is my quest, _____ to fol-low that



Fm  **Cm** 

star, _____ no mat - ter how hope - less, _____ no mat - ter how





far; _____ to fight for the right _____ with - out ques - tion or



pause, _____ to be will - ing to march in - to hell for a heav - en - ly cause! And I



know, _____ if I'll on - ly be true _____ to this glo - ri - ous



quest, _____ that my heart _____ will lie peace - ful and

G7#9 4fr D♭m 4fr E♭7 3fr A♭maj9 3fr

calm, _____ when I'm laid to my rest. And the world _____ will be bet-ter for

D♭maj9 3fr

this; _____ that one man, _____ scorned and cov-ered with

Cm Cm7 3fr D♭6

scars, _____ still strove _____ with his last ounce of cour-age, _____ to

A♭ 4fr E♭9 B♭m7/E♭ A♭ 6fr 4fr

reach _____ the un-reach-a-ble stars. _____

rall. *a tempo*

THE LAST NIGHT OF THE WORLD

from MISS SAIGON

Music by CLAUDE-MICHEL SCHÖNBERG
 Lyrics by RICHARD MALTBY JR. & ALAIN BOUBLIL
 Adapted from original French Lyrics by ALAIN BOUBLIL

Languidly

Chord Diagrams:

- B:** [Diagram: B major triad on strings 1-3]
- B+:** [Diagram: B major triad on strings 1-3 with a sharp on the 2nd string]
- B:** [Diagram: B major triad on strings 1-3]
- B+:** [Diagram: B major triad on strings 1-3 with a sharp on the 2nd string]
- B:** [Diagram: B major triad on strings 1-3]
- B+:** [Diagram: B major triad on strings 1-3 with a sharp on the 2nd string]
- Emaj7:** [Diagram: E major 7th chord on strings 1-4]

Vocal Line (CHRIS):

In a place that won't let us feel, —

Piano Accompaniment:

mp R.H.

in a life where noth-ing seems real — I have found you, —

E/F#

B

B+

I have found you. _____

B

B+

B

KIM:

In a world that's mov-ing too fast, _____ in a world where noth-ing can last, _

B+

Emaj7

E/F#

I will hold you, I will hold

B

C#m

C#m/B

CHRIS:

KIM:

you. _____ Our lives will change when to - mor-row comes. _ To-night our

A

CHRIS:

hearts dream the dis - tant drums. And we have

D **F#** **B**

mu - sic al - right — tear - ing the night. — A song

rit. *a tempo*

Cdim7 **C#m7** **F#7**

played on a so - lo sax - o - phone. — A

B **Cdim7** **C#m**

CHRIS: cra - zy sound. — a lone - ly sound. — **KIM:** a cry that tells us love —

F#7 B Cdim7

— goes on and on. — Played on a

C#m7 F# B

so - lo sax - o - phone, — it's tell - ing me — to

Cdim7 C#m7 F#7

hold you tight — and dance like it's the last — night of the

B B+ B

CHRIS: world. On the oth - er side of the earth —

R.H.

B+ B B+

there's a place where life still has worth. — I will

Emaj7 E/F# B

KIM: CHRIS:

take you. I'll go with you. You won't be -

C#m C#m/B A

lieve all the things you'll see. — I know 'cause you'll see them all with me. —

D F#

CHRIS: KIM:

If we're to - geth - er, well then, we'll hear it a - gain, a

rit.

B **Cdim7** **C#m7** 4fr

song played on a so - lo sax - o - phone, -

a tempo

F#7 **B** **Cdim7**

A cra - zy sound, - a lone - ly sound, - a

C#m 4fr **F#7** **B**

cry that tells us love goes on and on. _____

Cdim7 **C#m** 4fr **F#7**

Played on a so - lo sax - o - phone. _____ It's

B  **G#7**  **C#m** 




tell - ing me — to hold you tight — and dance like it's the last —

F#  **B**  **G#m** 

— night of the world. **KIM:** Dreams — were all I

D#m  **G#m**  **D#m** 

CHRIS: ev - er knew. — Dreams — you won't need when I'm through. —

E  **B/D#**  **A** 

BOTH: An - y - where we may be **CHRIS:** **KIM:** I will sing — with

Maestoso

F# A D D#dim7

you our song.

Em A7 D/A

CHRIS:

KIM: So stay with me — and

B7/A Em/A

hold me tight — and dance like it's the

A7b9 A7 D Em/D

last night of the world. —

f

Chord diagrams: D, Gm/Bb, D

Chord diagrams: Em/D, D, Gm/Bb

Chord diagram: D

Chord diagrams: Gm/Bb, D

rall.

LOOK TO THE RAINBOW

from FINIAN'S RAINBOW

Words by E.Y. HARBURG

Music by BURTON LANE

Moderately

mp

poco rit. *a tempo*

On the day I was born, said my fa - ther, said
 sump - tu - ous gift to be - queath to a
 bun - dled me heart and I roamed the world

he, child; free, "I've an el - e - gant leg - a - cy
 oh, the lure east of that song kept her
 to the east with the lark, to the

wait - in' for ye. 'Tis a rhyme for your
 feet run - nin' wild. For you nev - er grow
 west with the sea. And I searched all the

Ab *Bb* *Bb7/D*

lips — and a song for your heart, — to sing it when —
 old — and you nev - er stand still — with whip - poor - wills
 earth — and I scanned all the skies, — but I found it at

Ab/Eb

Eb

ev - er the world falls a - part.
 sing - in' be - yond the next hill: } "Look,
 last in my own true love's eyes.

Cm

Fm7

Bb7

Ebmaj7

Eb6

Fm7

Bb7

look, look to the rain - bow. Fol - low it

Eb


Ab


Am7b5


Bb7


Eb


o - ver the hill — and stream. Look,


Cm  3fr

Fm7 


Bb7 

Ebmaj7  3fr

Eb6 

Ab  4fr

look, look to the rain - bow. Fol - low the



Bb7  3fr

1, 2 Eb  3fr

3 Eb  3fr

fel - low who fol - lows a dream." { 'Twas a dream."
So I



Ab  4fr

Eb/Bb  6fr

Fm7 

Bb7 

Eb  3fr

Fol - low the fel - low, fol - low the fel - low,



Ab  4fr

Bb7 

Eb  3fr

fol - low the fel - low who fol - lows a dream.

pp



ME AND MY GIRL

from ME AND MY GIRL

Words by DOUGLAS FURBER
& ARTHUR ROSE
Music by NOEL GAY








Moderately

This system contains the first two lines of musical notation. The first line is for the piano accompaniment, starting with a mezzo-forte (mf) dynamic. The second line is for the vocal melody. Chord diagrams are placed above the staff: Fmaj7, Fm6, C/E, E, A7, D7, Dm7/G, G13 (3fr), and C.










Slowly

This system contains the third and fourth lines of musical notation. The third line is for the vocal melody with lyrics: "Life's an emp - ty thing. Life can be so aw - ful lone - some." The fourth line is for the piano accompaniment. Chord diagrams are placed above the staff: Cm (3fr), Cm7/Eb, G7sus/D, G7, Cm (3fr), G7/D, Cm Eb, Fdim (3fr), Ab/Eb, C7/E, Fm6, Cm/G (3fr), G7, Cm (3fr), G7sus/D, and G7.








This system contains the fifth and sixth lines of musical notation. The fifth line is for the vocal melody with lyrics: "If you're al - ways on your own some, life's an emp - ty thing." The sixth line is for the piano accompaniment. Chord diagrams are placed above the staff: Fdim (3fr), Ab/Eb, C7/E, Fm6, Cm/G (3fr), G7, Cm (3fr), G7sus/D, and G7.









Life's a diff - 'rent thing when you've found your one and on - ly.

Then you feel no long - er lone - ly. Life's a hap - py thing.

Ev - 'ry - thing was top - sy - tur - vy, life seemed all wrong, —

but it came all right as soon as you came a - long. —

Relaxed two-beat







Me and my girl, _____ meant for each oth - er,







sent for each oth - er, and lik - ing it so. _____






Me and my girl, _____ 's no use pre - tend - ing,







we knew the end - ing a long time a - go. _____







C Cmaj7 C G+ C6

Some lit - tle church — with a big stee - ple,

C E7 A7 Dm

just a few peo - ple that both of us know, — and we'll have

Fmaj7 Fm Fdim7 C/E E7 A7 D7

love, laugh - ter, be hap - py ev - er af - ter, me

Dm7/G G13

1 C Am7 Dm7 G7 2 C

and my girl. — girl. —

MEMORY

from CATS

Music by ANDREW LLOYD WEBBER
Text by TREVOR NUNN after T.S. ELIOT

Freely

Bb

mp

Gm

Mid - night. _____ Not a sound from the pave - ment. _____ Has the moon lost her
Mem - ory _____ all a - lone in the moon - light _____ I can smile at the

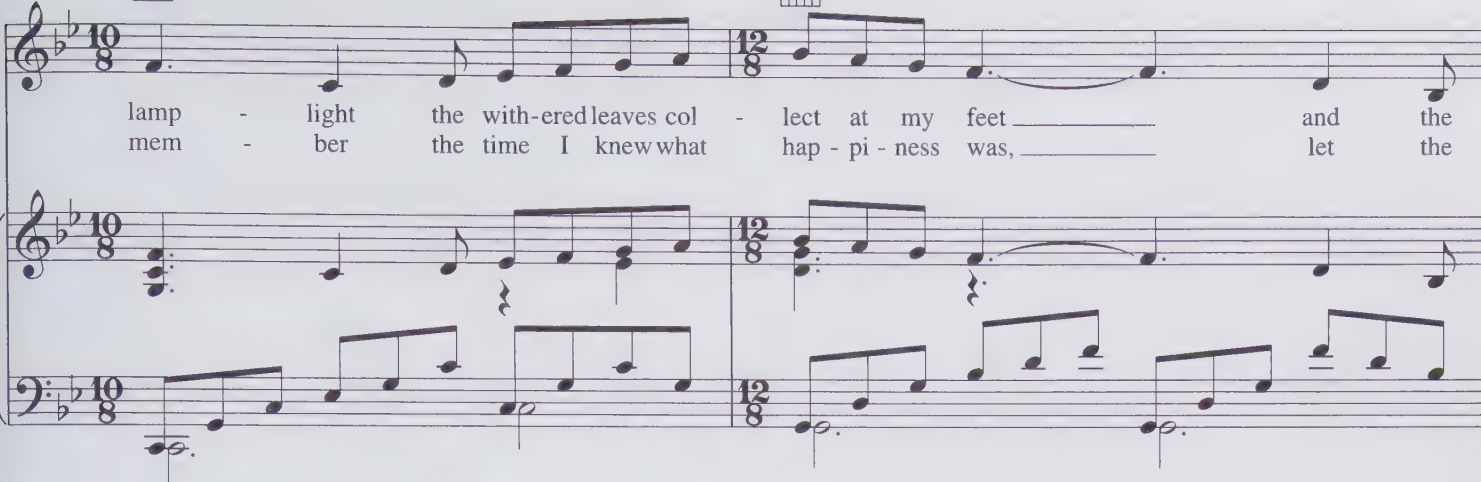
Eb Dm

mem - ory? _____ She is smil - ing a - lone. _____ In the
old days, _____ I was beau - ti - ful then. _____ I re -

Cm Gm



lamp - light the with-ered leaves col - lect at my feet _____ and the
mem - ber the time I knew what hap - pi - ness was, _____ let the



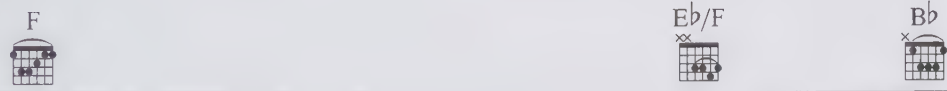
1 F Eb/F Bb



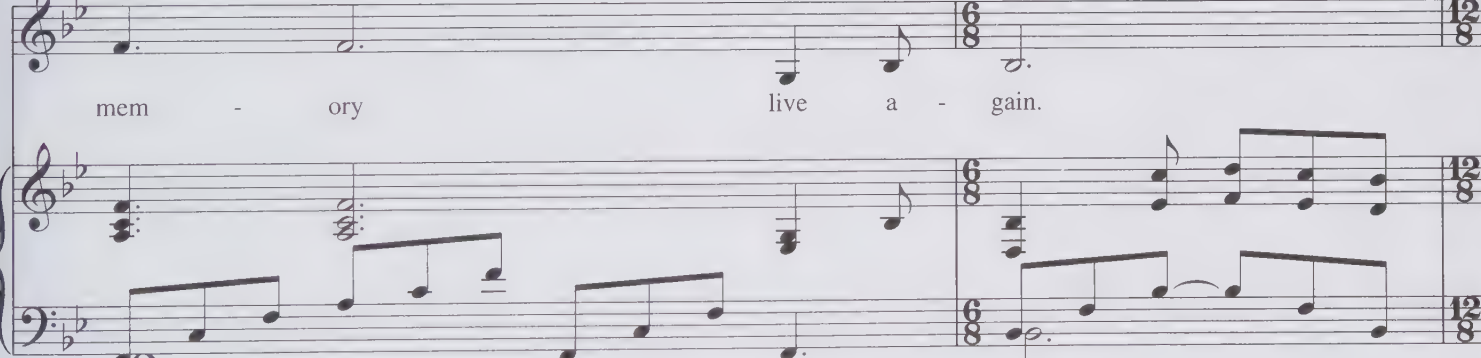
wind _____ be - gins to moan.




2 F Eb/F Bb




mem - ory live a - gain.



Dm Dm/Eb Cm/Eb Dm Dm/Eb Cm/Eb



Ev - 'ry street lamp seems to beat _____ a



fa - tal - is - tic warn - ing.

rit.

Chord diagrams: Dm, Bbmaj7, C, F, Fmaj7

Some - one mut - ters ____ and a street lamp gut - ters ____ and

Chord diagrams: Dm, Gm7, C7, Fmaj7

soon it will be morn - ing.

rit.

Chord diagrams: Dm, Dm/G, G7, C

Day - light. ____ I must wait for the sun - rise, ____ I must think of a

a tempo

Chord diagrams: Bb, Gm

E \flat **Dm**

new life _____ and I must-n't give in. _____ When the

Cm **Gm**

dawn comes to - night will be a mem - o - ry too _____ and a

F **E \flat /F** **B \flat**

new day _____ will be - gin.

G \flat **E \flat m**

Chord diagrams: Cb and Bbm .

Measures 8-10. Treble and bass staves. Chord diagrams: Cb and Bbm .

Chord diagrams: $Abm7$ and Ebm .




Measures 10-12. Treble and bass staves. Chord diagrams: $Abm7$ and Ebm .

Chord diagrams: Db , Cb/Db , and $G\flat$.





Measures 12-15. Treble and bass staves. Chord diagrams: Db , Cb/Db , and $G\flat$.

Chord diagrams: Bbm , Bbm/Cb , Abm/Cb , Bbm , Bbm/Cb , Abm/Cb , Bbm , $G\flat$, and $Ab7$.




Measures 15-18. Treble and bass staves. Lyrics: Burnt out ends of smo - ky days, — the stale cold smell — of. Chord diagrams: Bbm , Bbm/Cb , Abm/Cb , Bbm , Bbm/Cb , Abm/Cb , Bbm , $G\flat$, and $Ab7$.

morn - ing. The street lamp dies, an - oth - er








night is o - ver, an - oth - er day is

dawn - ing. Touch me. It's so eas - y to

rit. *a tempo*

leave me all a - lone with the mem - ory of my days in the

rall.

Fm



Eb7sus



Ebm



sun. _____ If you touch me you'll un - der - stand what

a tempo

Bbm



Ab



Gb/Ab



hap - pi - ness is. Look a new day has be -

rall.

Db



gun.

a tempo - slightly slower

MY FUNNY VALENTINE

from BABES IN ARMS

Words by LORENZ HART
Music by RICHARD RODGERS

Slowly

mp

Cm G7 Cm

G7b9 Cm/G Gsus G Cm

Be - hold the way our

rit. *p* *a tempo*

Bb7 Cm G7

fine - feath - ered friend his vir - tue doth pa - rade. Thou

Cm Bb7 Cm

know - est not, my dim - wit - ted friend, the pic - ture thou hast

G Cm Fm

made. Thy va - cant brow and thy tous - led hair con -

Eb Cm


ceal thy good in - tent. Thou no - ble, up - right.


Bb7 Cm G7 G7#5


truth - ful, sin - cere and slight - ly dop - ey gent, you're

Cm Cm(maj7) Cm7

my } fun - ny val - en - tine, sweet com - ic
My }

Cm6  3fr

Fm/C 

Fm 

val - en - tine. You make me smile with my


Dm7b5  3fr


G7 


Fm/Ab 

G7 


heart. _____

Cm  3fr


Cm(maj7)  8fr

Cm7  3fr

Your looks are laugh - a - ble, un - pho - to -

F7/C  3fr

Fm/C 

Fm7 

graph - a - ble, yet you're my fav - 'rite work of

A \flat m/C \flat A \flat m/FB \flat 7B \flat /A \flat E \flat /GB \flat 7

art. _____

Is your figure less than

*mf*E \flat /GB \flat 7E \flat 6/GB \flat 7E \flat /GB \flat 7

Greek;

is your mouth a little weak, when you

E \flat maj7/G

G7



Cm

A \flat maj7A \flat 6

o - pen it to speak, are you smart? _____

*p.*A \flat 7

G7



Cm



Cm(maj7)



But don't change a hair for me,

p

Cm7 F7/C Fm7/C

not if you care for me, stay, lit - tle

poco a poco cresc.

D7b5/Ab G7 Cm Eb7

val - en - tine, stay! _____

f molto espress.

Ab Abmaj7/G Fm7 Bb7

Each day is Val - en - tine's Day. _____

mf

Ab7 G7

Day. _____

2 Eb Eb6

Day. _____

8vb. J

THE MUSIC OF THE NIGHT

from THE PHANTOM OF THE OPERA

Music by ANDREW LLOYD WEBBER

Lyrics by CHARLES HART

Additional Lyrics by RICHARD STILGOE

Andante

Db

Ab/Db

Db

Ab/Db

Db

Ab/Db

PHANTOM:

Night time sharp - ens, height-ens each sen - sa - tion; dark - ness stirs and

p

Gb/Db

Ab/Db

Gb

Db

Gb

Db

wakes i - mag - i - na - tion.

Si - lent - ly the sen - ses a - ban - don their de - fen - ces.

Gb

Cb

Gb

Db/Ab

Ebm/Ab

Fm/Ab

rall.

Slow - ly, gent - ly, night un - furls its splen - dour; grasp it, sense it,

a tempo

trem - u - lous and ten - der. Turn your face a - way from the gar - ish light of day, turn your

thoughts a - way from cold, un - feel - ing light and lis - ten to the mu - sic of the

night. Close your eyes and sur - ren - der to your dark - est dreams! Purge your

mp











thoughts of the life you knew be - fore! Close your eyes let your spi - rit start to

mp *rall.*

soar and you'll live as you've nev - er lived be - fore.

held back














Soft - ly, deft - ly, mu - sic shall ca - ress you. Hear it, feel it.

p *a tempo*

se - cret - ly pos - sess you. O - pen up your mind let your fan - ta - sies un - wind in this

Gb Cb Gb Db/Ab Gb/Ab Ab7
 dark-ness which you know you can - not fight, the dark-ness of the mu - sic of the

Db B E
 night. Let your mind start a jour-ney through a strange, new world; leave all

A Eb Ab Ab7
 thoughts of the world you knew be - fore. Let your soul take you where you long to

Db Fm C F
 be! On - ly then can you be - long to me.

rall.
a tempo
f
rall.
ff
mp
molto rit.








Float - ing, fall - ing, sweet in - tox - i - ca - tion. Touch me, trust me,

mp a tempo












sa - vour each sen - sa - tion. Let the dream be - gin, let your dark - er side give in to the

mf




pow - er of the mu - sic that I write, the pow - er of the mu - sic of the

rall.

night.

ff *a tempo*

rall. *a tempo*

You a - lone can make my song take flight, help me make the mu - sic of the

mf *poco rit.* *mp* *rall.*

Lento

night.

pp *8va*

MY FAVORITE THINGS

from THE SOUND OF MUSIC

Words by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Allegro animato

Cmaj7 **D** **Am** **B**

mf

Em **Cmaj7**

Rain - drops on ros - es and whis - kers on kit - tens, Bright cop - per

p

Am7 **D7**

ket - tles and warm wool - en mit - tens, Brown pa - per pack - ag - es

G/B **C/E** **G/D** **C** **F#m7b5** **B7**

tied up with strings, These are a few of my fa - vor - ite things.

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Em

Cream - col - ored po - nies and crisp ap - ple

mf *mp*

Cmaj7

stru - dels, Door - bells and sleigh - bells and schnitz - el with noo - dles,

Am7 D7 G/B C/E G/D

Wild geese that fly with the moon on their wings, These are a

C F#m7b5 B7 E

few of my fa - vor - ite things.

f

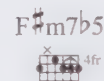


Girls in white dress - es with blue sat - in sash - es, Snow - flakes that

mf



stay on my nose and eye - lash - es, Sil - ver white win - ters that



melt in - to springs, These are a few of my fa - vor - ite things.



When the dog bites, When the bee stings,

mf

Em C

When I'm feel - ing sad, I

sim - ply re - mem - ber my fa - vor - ite things and

G/D C/D G/D C/D G D7b9 D7 G

then I don't feel so bad.

cresc. f

C G/D D7 G

sf

NO MATTER WHAT

from WHISTLE DOWN THE WIND

Music by ANDREW LLOYD WEBBER
Lyrics by JIM STEINMAN

Moderately slow

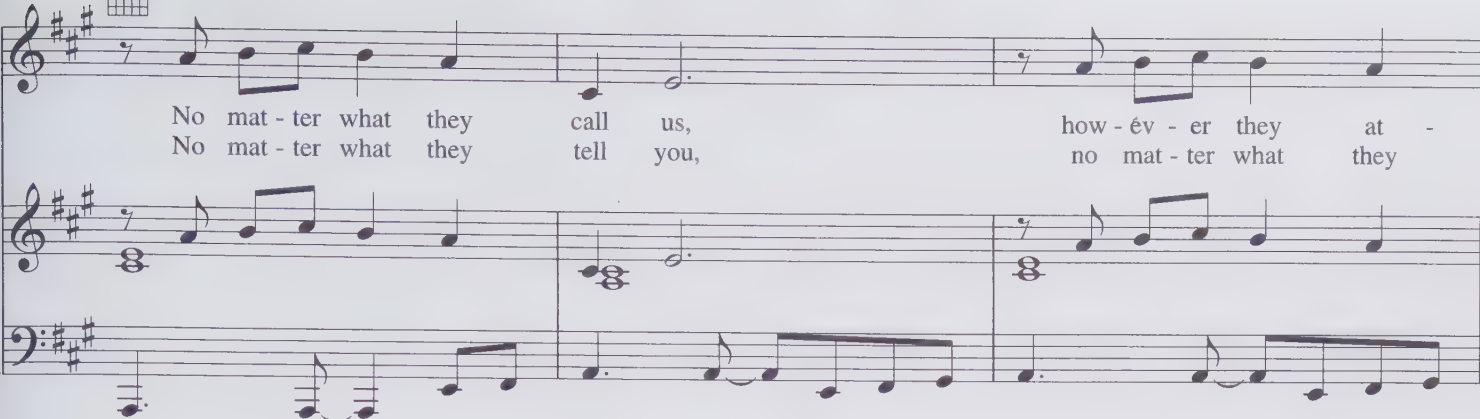
Chord Diagrams:
 A:
 A7:
 D:
 Bm:
 A:

Lyrics:
 No mat-ter what they tell us, no mat-ter what they do,
 If on - ly tears were laugh - ter, if on - ly night was day,
 no mat-ter what they teach us, what we be - lieve is true.
 if on - ly prayers were an - swered, then we would hear God say:

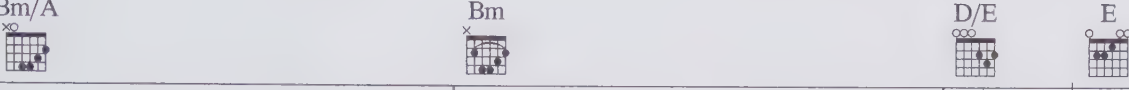
A




No mat - ter what they call us, how - ev - er they at -
 No mat - ter what they tell you, no mat - ter what they



Bm/A **Bm** **D/E** **E**



tack, do, no mat - ter where they take us,
 no mat - ter what they teach you,




Esus **E** **A**




we'll find our own way back. — I can't de - ny — what I —
 what you be - lieve is true. — And I will keep — you safe —



A7 **D**



— be - lieve, — I can't be — what I'm not. —
 — and strong — and shel - tered — from the storm. —



Bm D/E E Esus E7




I know our love's for - ev - er,
No mat - ter where it's bar - ren,

I know no mat - ter what.
our dream is be - ing born.

1 A A C

Dm

Dm/G G7 G C







No mat-ter who they fol - low, no mat-ter where they lead,






no mat - ter how they judge us, I'll be ev - 'ry one you need. _

No mat - ter if _ the sun _ don't shine, _





or if the _ skies are blue, _ no mat - ter what the

F/G G7 Gsus G7 C

end - ing, my life be - gan with you. I

C7/E F C/E

can't de - ny — what I — be - lieve, — I can't be — what I'm not. —

Slower

Dm7 G7

I know this love's for - ev - er. That's all that mat - ters now no mat - ter

Tempo I

C

No no mat - ter no. No no mat - ter no. No no mat - ter no. No no mat - ter no.

what. No no mat - ter what. No no mat -

OH, WHAT A BEAUTIFUL MORNIN'

171

from OKLAHOMA!

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderate Waltz

Chord diagrams: E^b (3fr), E^{dim7} , B^b7

The first system of the musical score is in 3/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4 and a quarter note A4. The piano accompaniment starts with a half note G3 and a half note B3. The key signature has two flats (Bb and Eb). Dynamics include *mf* and *p*. The lyrics 'There's a' are written under the vocal line.

There's a

Chord diagrams: E^b (3fr), B^b7 , E^b (3fr)

The second system continues the musical score. The vocal line has a half note G4, a half note A4, and a half note B4. The piano accompaniment has a half note G3 and a half note B3. The key signature remains two flats. The lyrics 'bright cat sounds', 'gold tle of', 'en are the', 'haze stand earth', 'on in' are', 'the like like', 'mead stat ues', and 'ow,' are written under the vocal line.

bright cat sounds - gold tle of - en are the - haze stand earth - on in' the like like - mead stat ues, ow,

Chord diagrams: B^b7 , E^b (3fr), B^b7 , C^m (3fr)

The third system continues the musical score. The vocal line has a half note G4, a half note A4, and a half note B4. The piano accompaniment has a half note G3 and a half note B3. The key signature remains two flats. The lyrics 'there's a bright gold - en haze on the mead - ow.', 'all the cat - tle are stand - in' the like stat - ues.', and 'all the sounds of the earth are like mu - sic.' are written under the vocal line.

there's a bright gold - en haze on the mead - ow.
all the cat - tle are stand - in' the like stat - ues.
all the sounds of the earth are like mu - sic.

Abm/Cb



Eb/Bb



Bb7/Ab



Eb/G



The corn is as high as an el - e - phant's
 They don't turn as their heads as they see me ride
 The breeze is so bus - y it don't miss a

Ab



Eb



eye, an' it looks like it's climb - in' clear
 by, but a lit - tle brown mav' - rick is
 tree, and a ol' weep - in' wil - ler is

mf

Bbdim



Bb7



Eb



up to the sky.
 wink - in' her eye.
 laugh - in' at me!

Oh, what a beau - ti - ful

mp

Absus





Ab



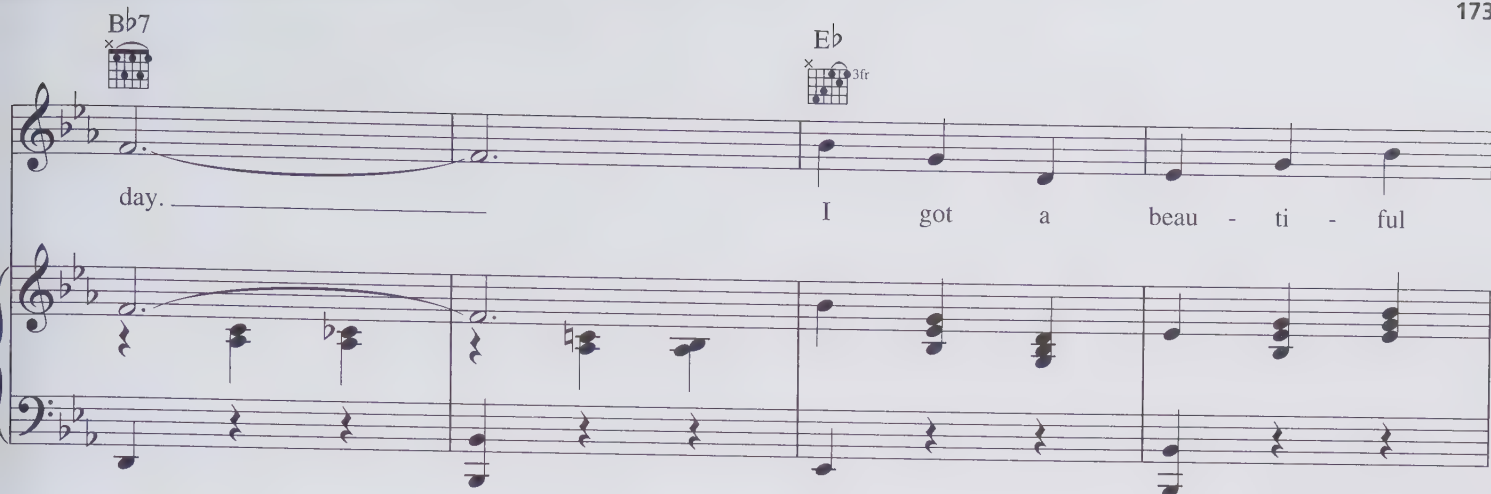
Eb



morn - in'. Oh, what a beau - ti - ful

Bb7  **Eb** 

day. _____ I got a beau - ti - ful



Ab  **Adim**  **Eb**  **Bb7** 

feel - in'. Ev - 'ry - thing's go - in' my



1, 2 **Eb**  **Bb7**  3 **Eb**  **Fm7/Bb**  **Bb7** 

way. _____ { All the way. _____
All the the

p *riten.*



Eb  **Bb7**  **Eb** 

Oh, what a beau - ti - ful day! _____



OL' MAN RIVER

from SHOW BOAT

Words by OSCAR HAMMERSTEIN II

Music by JEROME KERN

Moderately

E \flat



B \flat 7sus

B \flat 7



mf

E \flat



A \flat



E \flat



Col - ored folks work on de Mis - sis - sip - pi, col - ored folks work while de

a tempo

B \flat 7



E \flat 7



A \flat 6



white folks play. Pull - in' dose boats from de dawn to sun - set,

E \flat /B \flat



Cm7



F7



B \flat 7



E \flat



Gm



Cm6/G



git - tin' no rest till de judg - ment day. Don't look up an'

Gm Cm6/G Gm Cm6 Gm Gm7 D7

don't look down, you don't dast make de white boss frown.

Gm Cm6/G Gm Cdim7/G Gm Gm7 Am7/G Cdim7/G

Bend yo' knees an' bow yo' head, an' pull dat rope un -

rall.







Gm Fm7 Bb7 Eb7 Ab

til yo're dead. Let me go 'way from de Mis - sis - sip - pi,

a tempo

C7 Fm Ddim7

let me go 'way from de white men boss. Show me dat stream called de

 3fr
  4fr
  3fr
  3fr
  4fr
  3fr

riv - er Jor - dan. Dat's de ol' stream dat I long to cross.

rall.

Slower

 3fr
  3fr
  3fr
  4fr
  3fr
  4fr

Ol' man riv - er, dat ol' man riv - er; he must know sump - in', but



legato


 3fr
  3fr
  3fr
  3fr
  3fr

don't say noth - in'. He jus' keeps roll - in', he keeps on roll - in' a -

 3fr
  3fr
  3fr
  3fr

long. He don't plant 'ta - ters, he





don't plant cot - ton, an' dem dat plants 'em is soon for - got - ten. But








ol' man riv - er, he jus' keeps roll - in' a - long.















You an' me, we sweat an' strain,

bod - y all ach - in' an' racked wid pain. "Tote dat barge!"

Gm Cdim7/G Gm Cdim7/G Gm Cdim7/G Gm Ab6 Bb7

"Lift dat bale," Git a lit - tle drunk an' you land in jail.

Eb Cm Eb Ab Eb Bb7

Ah gits wea - ry an' sick of try - in'. Ah'm tired of liv - in' an'

Cm F7 Eb/Bb Cm Fm9 Bb7

skeered of dy - in'. But ol' man riv - er, he jus' keeps roll - in' a -

rit.

1 Eb Abm Eb/G Fm7 Bb7 2 Eb Fm7 Bb9 Eb

long. long.

POPULAR

from the Broadway Musical WICKED

Words & Music by
STEPHEN SCHWARTZ

Sweetly

Am Am/G D/F# G/B C(add9)

When - ev - er I see some-one less for - tu - nate than I— and let's

mp *colla voce*

Am Am/G D/F# G/B F(add9) F/Eb Eb Eb/Db Db

face it, who is - n't less for - tu - nate than I? —My ten - der heart tends to start to

C(add9) Am Am/G D/F# G/B C(add9)

bleed And when some-one needs a make - o - ver, I sim - ply have to take o - ver; I

Ab(add9) Bb(add9)/Ab Gsus2(add9) G Gm C

know I know ex - act - ly what they need! And e - ven in your case, tho' it's the

colla voce

Am7 D/F# Gm Bb/Eb

tough - est case I've yet to face, — don't wor - ry, I'm de - ter - mined to suc -

C(add9) C F/Bb C(add9) Dm7/G G9 C

Slowly

ceed Fol - low my lead and yes, in - deed you will be...







rit. *colla voce* *ten.*

F C Bbsus2 F C/E







Bright and bubbly (♩ = $\overset{\frown}{\text{3}} \text{ } \text{♩}$)

Pop - u - lar, — You're gon - na be pop - u - lar! I'll teach — you the

p

prop - er ploys — when you talk to boys, — lit - tle ways to flirt and flounce —

— I'll show you what shoes to wear, how to fix your hair, —














ev - 'ry - thing that real - ly counts — to be pop - u - lar! — I'll help — you be


staccato

pop - u - lar! You'll hang — with the right co - horts, — you'll be





good at sports, — know the slang you've got to know — So let's















start, 'cause you've got an aw-f'ly long — way to go! —






cresc.

Don't be of-fend-ed by my frank an - al - y - sis Think of it as per-son - al - i -

chugging along

N.C.

ty di - al - y - sis Now that I've cho-sen to be - come a pal, — a sis -

cresc.

E \flat **B \flat m6/D \flat** **C**

ter and ad - vis - er, there's no - bod - y wis - er, not when it comes to

f

F **C** **B \flat (add9)** **F**

pop - u - lar I know a - bout pop - u - lar!

C/E **Dm** **Am/C** **Dm** **Am/C**

And with an as - sist from me to be who you'll be, in -

B \flat maj7 **A7sus** **A7/C \sharp** **Dm** **F7/C** **B \flat** **Dm/A**

stead of drear - y who - you - were... are... There's noth - ing that can stop you from -

Gm7 C F N.C.

be - com - ing pop - u - lar... lar...

F C Bb(add9) F

La la la la

mf

Gm7 Bb Bb(add9)/C C F Gm7(no5) G#dim7 F/A







We're gon - na make you pop - u - lar!

cresc.


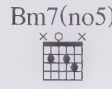




A Bm7(no5) Adim/C A/C# Dm A/E

When I see de - press - ing crea - tures with un - pre - pos - sess -

f













- ing fea - tures, I re - mind them on their own — be - half to




think of cel - e - brat - ed heads of state — or 'spe - cially great — com -

straight 8ths

mu - ni - ca - tors... Did they have brains or knowl - edge?

straight 8ths

Don't make me laugh! They were pop - u - lar — Please! It's all — a - bout

B \flat (add9) F C/E Dm Am/C

pop - u - lar! It's not a - bout ap - ti - tude, it's the

Dm Am/C B \flat maj7 A7sus A7 Dm7 G9

way you're viewed, so it's ver - y shrewd to be

Gm7 B \flat Csus C F

ver - y, ver - y pop - u - lar like me! And tho'

poco rall.

Freely

Dm Am/C Dm Am/C B \flat maj7 E7sus A7/G

you pro - test your dis - in - ter - est, I know clan - des - tine

mp colla voce

A tempo

ly You're gon - na grin and bear it your new - found pop - u - lar - it

Chords: Dm, G, Gm7, Bb, Csus, C

Performance: *f*, triplets (3)

y La la la la

Chords: F, N.C., F, C, Bb(add9), F

Performance: *8va* (octave up), *loco* (loco)

You'll be pop - u - lar Just not quite as pop - u - lar

Chords: Gm7, Bb, Gm7, Bb, Csus

Performance: *(8va)* (octave up), *loco* (loco)

as me!

Chords: C, F, C, Bb(add9), C, F

Performance: triplet (3)

PUT ON A HAPPY FACE

from BYE BYE BIRDIE

Words by LEE ADAMS
Music by CHARLES STROUSE

Rhythmically, lightly

Chord progression for the first system:

E^b E^b6 Fm7 B^b7 E^b E^b6 Fm7 B^b7

ALBERT:

Chord progression for the second system:

E^b E^b6 Gm7 C7 Fm7 B^b9

Gray skies are gon - na clear up, _____ put on a hap - py

Chord progression for the third system:

Fm7 B^b9 E^b E^b6 Gm7 C7

face; Brush off the clouds and cheer up, _____

Chord progression for the fourth system:

Fm7 B^b9 B^bm7 E^b7 A^bmaj7 D7

put on a hap - py face. Take off the gloom - y

G7 C7 F7 Bb7 Ebmaj7 Eb7 Eb6

mask of trag - e - dy, it's not your style;

Abmaj7 D7 G7 C7 F7 Abmaj9/Bb

You'll look so good that you'll be glad — ya' de - cid - ed to smile! —

Bb9 Eb Eb6 Gm7 C7

Pick out a pleas - ant out - look, —

Fm7 Bb9 Fm7 Bb9 Eb Eb6

stick out that no - ble chin; Wipe off that "full of

Gm7 C7 Fm7 Bb9 Bbm7 Eb7
 doubt" look, _____ slap on a hap - py grin! And

Abmaj7 Bb9 Eb Fm7 Bb7
 spread sun - shine all o - ver the

G7#5 G7 C9 F9 Fm7 Bb9
 place, just put on a hap - py

1 Eb Eb6 Fm7 Bb7 2 Eb Eb6 Fm7 Eb
 face! face! _____

SEASONS OF LOVE

from RENT

191

Words & Music by
JONATHAN LARSON

Moderately

Chord progression for the first system: B \flat sus2, Am7, Gm7, C7sus, F, C, Dm, Am, B \flat sus2, Am7.

Chord progression for the second system: Gm7, C7sus, Dm, Am, B \flat sus2, Am7, Gm7, C7sus, F, C, Dm, Am.

Chord progression for the third system: B \flat sus2, Am7, Gm7, C7sus, Dm, Am, B \flat sus2, Am7.

Chord progression for the fourth system: Gm7, C7sus, F, C, Dm, Am, B \flat sus2, Am7, Gm7, C7sus, Dm, Am.

Lyrics: Five hun-dred twen-ty-five thou-sand six hun-dred min-utes, five hun-dred twen-ty-five thou-sand mo-ments so dear. Five hun-dred twen-ty-five thou-sand six hun-dred min-utes. How do you meas-ure, meas-ure a year? In
























day-lights, in sun-sets, in mid-nights, in cups _ of cof-fee, in inch-es, in miles, in

laugh-ter, in _ strife, _ in five hun-dred twen-ty-five thou-sand six hun-dred min - utes. How















do you meas-ure a year in _ the life? _ How a-bout love? _








How a-bout love? _ How a-bout

love? _____ Meas-ure in love.

































Sea - sons of love, _____ sea - sons of













love. _____ Five hun-dred twen-ty-five thou-sand




























six hun - dred min - utes, five hun-dred twen-ty-five thou-sand jour-neys to plan. _



Five hun-dred twen-ty-five thou-sand six hun - dred min - utes. How do you meas-ure the life of a

wom-an or — a man? — In truth that — she learned or in times that — he cried, — in






















bridg - es — he burned or the way that she died. — It's time now to sing out, though the

sto - ry nev - er ends. — Let's cel - e-brate, re-mem - ber a year in the life of — friends. — Re-mem-ber the

Eb/Bb



Bb



Bb/F



F



Eb/Bb



Bb



Dm/C



C



Eb/Bb



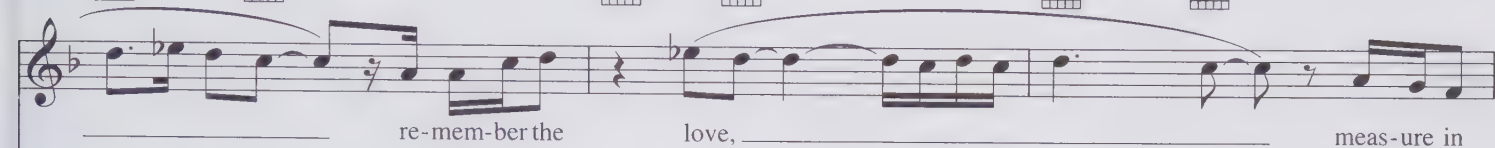
Bb



Gm/F



F



Eb(add2)



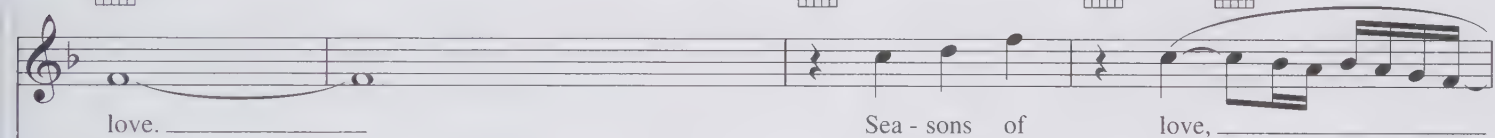
C9sus



Bbsus2



Am7



Gm7 C7sus



F



C



Dm



Am



Bbsus2



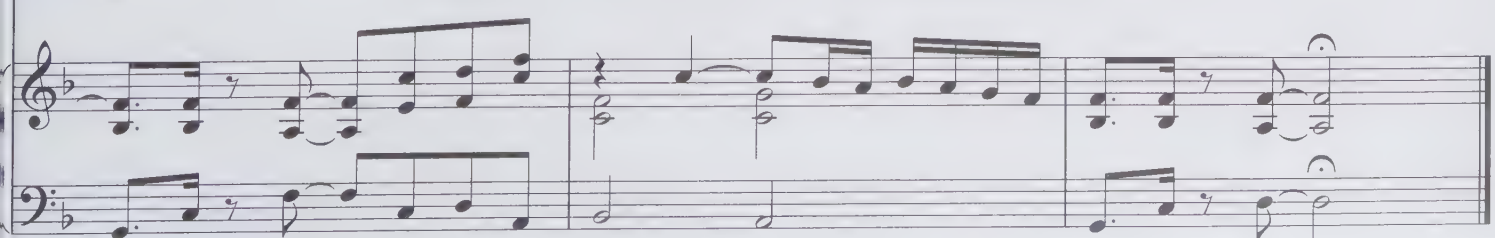
Am7



Gm7 C7sus



Dm



SMOKE GETS IN YOUR EYES

from ROBERTA

Words by OTTO HARBACH

Music by JEROME KERN

Moderately

mp

With pedal

They asked me how I knew my true love was

true. I, of course, re - plied. some-thing here in -

side can - not be de - nied.















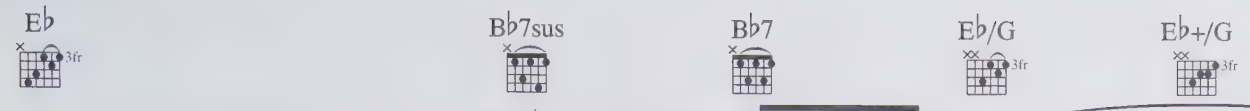









E \flat **B \flat 7sus** **B \flat 7** **E \flat /G** **E \flat +/G**



They said some - day you'll find all who love are blind.



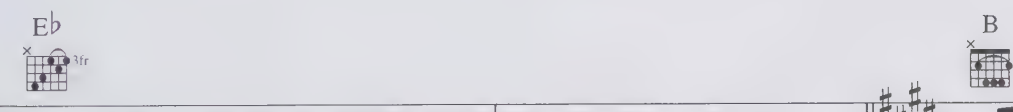
A \flat **A \dim 7** **E \flat /B \flat** **Fm7(add4)** **B \flat 7**



— When your heart's on fire, you must re - al - ize smoke gets in your

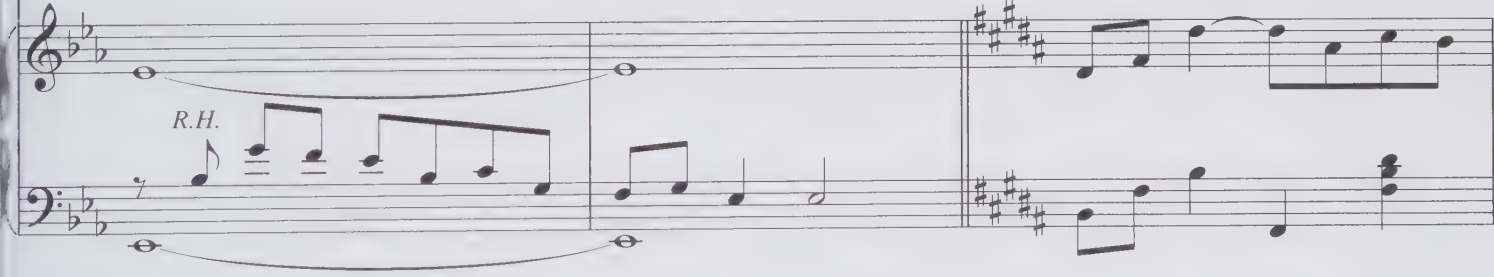


E \flat **B**

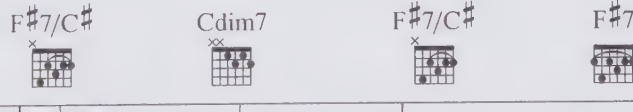


eyes. — So I chaffed — them and I

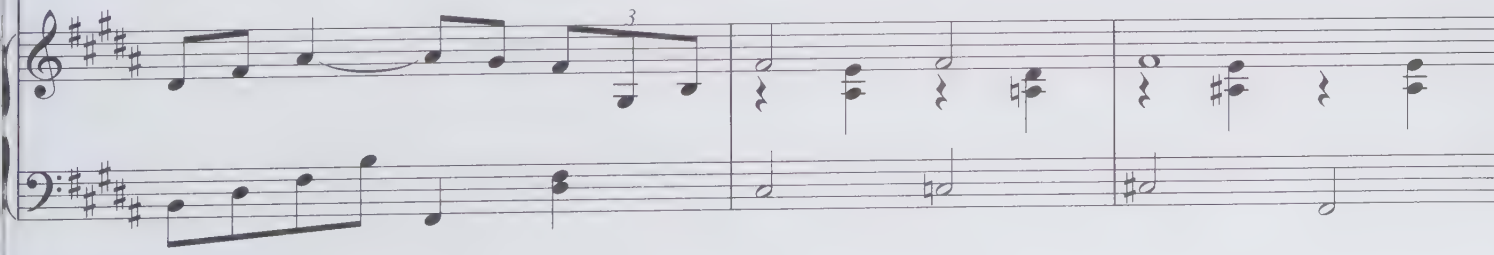
R.H.



F \sharp 7/C \sharp **C \dim 7** **F \sharp 7/C \sharp** **F \sharp 7**



gay - ly laughed — to think they could doubt my love.





Yet to - day — my love has flown a - way; — I am with - out my

Bb7/Eb



Eb



Bb7sus



Bb7



love.

Now

laugh - ing friends de - ride

tears I can - not

Eb/G



Eb+/G



Ab



Adim7



Eb/Bb



hide, —————

so I smile and say,

"When a love - ly flame

Bb7sus



Bb7



Eb



dies,

smoke gets in your eyes." —————

R.H.

SOME ENCHANTED EVENING

from SOUTH PACIFIC

Words by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Moderato

Chord diagrams: C/E, E+, F, F/E, Dm7, G7

mf *cresc.* *rit.*

slowly, with expression

Chord diagrams: C, G7

Some en - chant - ed eve - ning — you may see a stran - ger, —

p a tempo

Chord diagrams: C, E+

— you may see a stran - ger — a - cross a









crowd - ed room. And some-how you know, you know e - ven










then that some-where you'll see her a - gain and a -








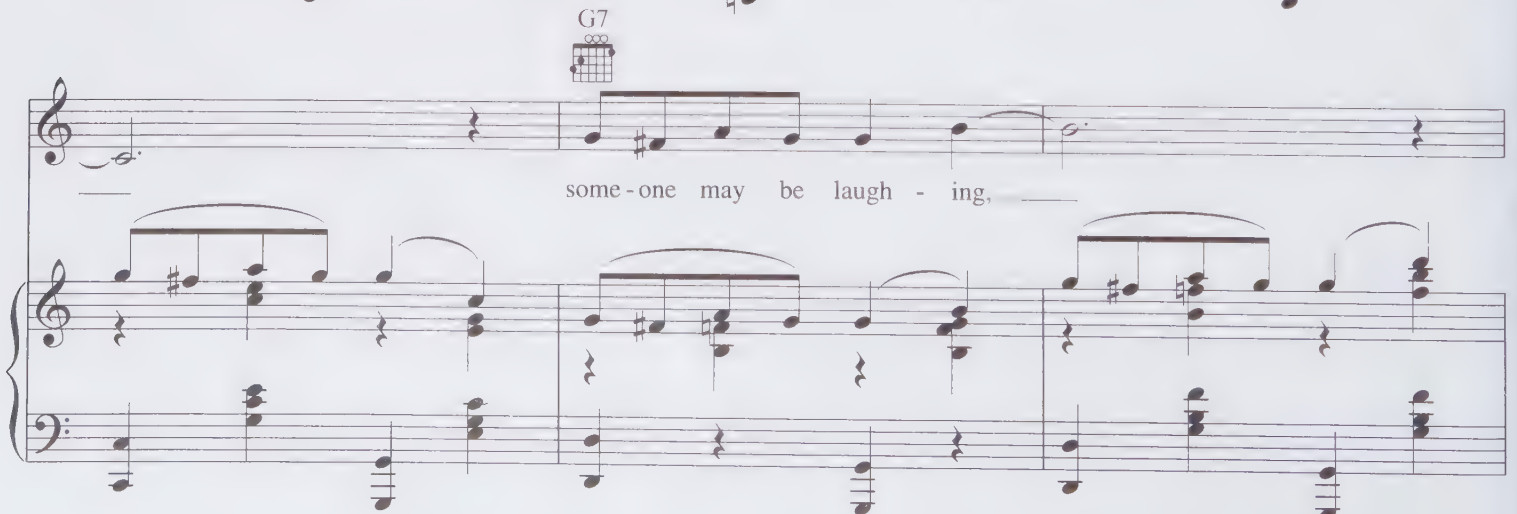


gain. Some en - chant - ed eve - ning





some-one may be laugh - ing,



C E+ Fmaj7 F6

you may hear her laugh - ing a - cross a crowd - ed room.

C6/E Dm7 G7 Dm E7 Am C7/G

And night af - ter night, as strange as it seems,

F C/E Dm7 G7 C

the sound of her laugh - ter will sing in your dreams.

mf

G7sus G7 Cmaj9 C Dm7 G7 C6 C

Who can ex - plain it? Who can tell you why?

pp

G7sus G7 Cmaj9 C Am7 D7 G Cm6
 Fools give you rea - sons, wise men nev - er try.

cresc. molto

Edim7 Dm7/G Cdim7/G C
 Some en - chant - ed eve - ning

mp

Dm7 G7 C
 when you find your true love, when you feel her call you

E+ Fmaj7 F6 C6/E
 a - cross a crowd - ed room, then fly to her

mf

side _____ and make her your own, _____ or all through your

f *molto espr.*

life you may dream all a - lone. _____

rit. *a tempo* *dim.*

Once you have found her, nev - er let her go. Once you have found her,

pp

nev - er let her go! _____

rit. *mf* *Ped.*

STRANGER IN PARADISE

from KISMET

Words & Music by ROBERT WRIGHT
& GEORGE FORREST

Moderato







Take my hand, _____ I'm a stran - ger in par - a - dise.






all lost in a won - der - land, _____ a stran - ger in







par - a - dise. If I stand star - ry - eyed, _____



D9  4fr

Gmaj7 

G6 

that's a dan - ger in par - a - dise for mor - tals who

Cmaj7  4fr

Am7 

Cm(maj7)  8fr

D9  4fr

G6 

stand be - side an an - gel like you.

Eb7 

Eb9 

Eb7 

Bbm7 

Eb7 

I saw your face and I as -

Cm7  3fr

Ab6  3fr

Fm6 

cend - ed out of the com - mon - place

G7 Cm

in - to the rare! Some - where in

B9 G#m D# B7 F#m7 B7 Emaj9 E6

space I hang sus - pend - ed un - til I

Am7 D9 Gmaj7

know there's a chance that you care;

Eb9 Am7 D9

won't you an - swer the fer - vent prayer of a stran - ger in

Cmaj7 G6 Cmaj7 Am7 Cm(maj7) D9
 par - a - dise Don't send me in dark de - spair from all that I

G6 Em7 B7 Em7 A7 D9
 sun - ger for but o - pen your an - gel's arms to the stran - ger in

Em7 G E7 E7(9) Cmaj7 Am7 Cm(maj7) D9
 par - a - dise and tell him that he need be a stran - ger no
 her that she

G6 F9 E26 G6
 more

poco rit.

SUN AND MOON

from MISS SAIGON

Music by CLAUDE-MICHEL SCHÖNBERG
 Lyrics by RICHARD MALTBY JR. & ALAIN BOUBLIL
 Adapted from original French Lyrics by ALAIN BOUBLIL

Dolce

N.C.

Allegretto

E
KIM:

A/E

A6/B

Bsus

B A















high noon _ shar - ing _ the sky. We have _ been












CHRIS: blessed, you _ and I. You are _ here like _ a

rit. *a tempo*

mys - t'ry. _ I'm from _ a world that's _ so

dif - f'rent _ from all that _ you are. How in _ the

E/G# F#m B

light of one night did we come so

poco a poco più mosso

E B/A A B/A A B

far? Out side day starts to

KIM:

poco a poco più mosso

G#m C#m/D# D# C#m/D# D#

dawn. Your moon still floats on

CHRIS:

G#m A/B B6 E6

high. The birds a-wake. The stars shine, too. My

KIM: CHRIS: KIM:

poco a poco più mosso



CHRIS:

CHRIS:

KIM:

hands

still shake.

I reach

for you,

and we meet in the

Appassionato



sky.

ff*rall.*

Tranquillo

D



G



KIM:

You are sun - light and I moon,

p a tempo

D/F#



Em7



joined here bright - 'ning the sky with the

A



D



BOTH:

G



flame of love. Made of

rall.

Em7



D



sun light moon light.

L.H. pp

TELL ME ON A SUNDAY

from SONG & DANCE

Music by ANDREW LLOYD WEBBER

Lyrics by DON BLACK

Slowly (♩ = 63)

C/G G7 F B♭/F F B♭/F F C/G G7

mp espressivo

The piano introduction is in 4/4 time, marked 'Slowly' with a tempo of 63 beats per minute. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The bass line starts with a half note C3, followed by a quarter note D3, a quarter note E3, and a half note F3. The introduction is marked 'mp espressivo'.

C G7/F C/E Dm7 G









Don't write a let - ter when you want to leave,

The first line of the song features a vocal melody and piano accompaniment. The vocal melody is in the right hand, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment is in the left hand, starting with a half note C3, followed by a quarter note D3, a quarter note E3, and a half note F3. The lyrics are 'Don't write a let - ter when you want to leave,'.






Em Am F Am Dm7 Em7

don't call me at 3 a. m. from a friend's a - part - ment; I'd like to choose how I







The second line of the song features a vocal melody and piano accompaniment. The vocal melody is in the right hand, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment is in the left hand, starting with a half note C3, followed by a quarter note D3, a quarter note E3, and a half note F3. The lyrics are 'don't call me at 3 a. m. from a friend's a - part - ment; I'd like to choose how I'.








hear the news; take me to a park that's cov-ered with trees: - tell me

on a Sun - day please. Let me down eas - y.

no big song and dance, no long fac - es no long looks, no deep con-ver - sa - tions. I

know the way we should spend the day; take me to a zoo that's

poco animato

F Bb/F F C/G G7 C

got chim - pan - zees, — tell me on a Sun - day please. Don't

Bb F/A Fm/Ab C/G F Bb

want to know who's to blame, it won't help know-ing. Don't want to fight day and night,









Am G G7/F C/E Dm7 Dm7/G G7

bad e - nough — you're go - ing. Don't leave in si - lence with no words at all.






rallentando

Em7 Am Am/G F Am7 Dm7 Em7







Don't get drunk and slam the door; — that's no way to end this; I know how I want you to








say good-bye; find a cir - cus ring with a fly - ing tra - peze, — tell me

on a Sun - day please.

I don't want to fight day and night; bad e-nough you're go - ing.

Don't leave in si - lence with no words at all; don't get drunk and slam the door,

F Am7 Dm7 Em7 Bb Eb/Bb Bb
 that's no way to end this; I know how I want you to say good-bye; don't run

C/G G7 C/G G7
 off in the pour - ing rain; don't call me as they call your plane; take the

C/G C(add2)/G F(add2) F N.C. C/G G7
 hurt out of all the pain! — Take me to a park that's

F Bb/F F C/G G7 C
 cov - ered with trees, — tell me on a Sun - day please.

SUNRISE, SUNSET

from the Musical FIDDLER ON THE ROOF

Words by SHELDON HARNICK

Music by JERRY BOCK

Moderately slow Waltz tempo

Gm

mf

The musical score is presented in two systems. The first system shows the vocal melody and piano accompaniment for the first four measures. The second system shows the continuation of the melody and accompaniment for the next four measures. The guitar part is written in G minor, and the piano part is in a 3/4 time signature. The lyrics are written below the vocal line.

Guitar Chords:

- Gm** (G minor): G3, Bb3, D4, F4
- D7** (Dominant Seventh): D4, F#4, A4, C5
- Gm** (G minor): G3, Bb3, D4, F4

Lyrics:

Is this the lit - tle boy I car - ried?
 Now is the lit - tle boy a bride - groom,

Is this the lit - tle girl at play? I don't re -
 now is the lit - tle girl a bride? Un - der the

G7 Cm A A7

mem-ber grow - ing old see er, when did
can - o - py I see them, side by

D7#5 Gm D7 Gm



they? side. When did she get to be a beau -
Place the gold ring a-round her fin -

D7 Gm G7

ty? ger. When did he grow to be so tall?
Share the sweet wine and break the glass.

Cm G7 Cm A7

Was - n't it yes - ter - day when they were
Soon the full cir - cle will have come to



small? _____
pass. _____









Sun - rise, _____ sun - set, _____ sun - rise, _____ sun - set, _____ swift - ly _____






_____ flow the days, _____ Seed - lings turn












o - ver-night to sun - flow'rs, _____ blos - som - ing e - ven as we





Gm  3fr


D7 


Gm 

gaze. _____ Sun - rise, _____ sun - set. sun - rise. _____





D7 


Gm  3fr


G7 


_____ sun - set, swift - ly _____ fly the years; _____




Cm  3fr

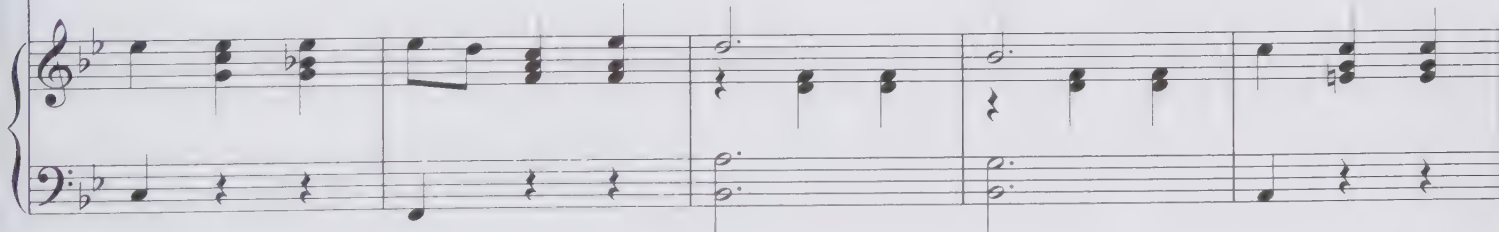
F7 

Bbmaj7 

Bb6 


Am7 

one sea - son fol - low - ing an - oth - er, la - den with



D7 

1 Gm  3fr

2 Gm 

hap - pi - ness and tears. _____ tears.

rit.



THERE'S A SMALL HOTEL

from ON YOUR TOES

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

Am7 D7/A D7/F# Am/G Am7/C D7

mp

poco rit.

Gmaj7 G6 Gmaj7 G6 G

There's a small ho - tel With a wish - ing well: I

p a tempo

Am7 D7 Gmaj7 G6 Gmaj7 G6

wish that we were there to - geth - er.

mf

Gmaj7 G6 Gmaj7 G6 G

There's a brid - al suite; One room bright and neat, Com -

p

Am7 D7 Gmaj7 G6

plete for us to share to - geth - er.

Gmaj7 G6 C Dm7 G7

Look - ing through the win - dow you can

mf

C D#dim E7 Am

see a dis - tant stee - ple; Not a sign of

E7 F Am Cm7 D7 Gmaj7 G6

peo - ple, Who wants peo - ple? When the

p

Gmaj7 G6 G

ste - ple bell says, "Good - night, sleep well," we'll

Am7 D7 Gmaj7 G6 Am7 D7

thank the small ho - tel to - geth - er.

2 D7 Bb Cm7 F7

tel. We'll creep in - to our lit - tle shell And we will

G Am7 D7 Gmaj7

thank the small ho - tel to - geth - er.

rit. *mf*

Ped.

'TIL HIM

from THE PRODUCERS

Words & Music by
MEL BROOKS

Moderate Ballad

Chord progression for the first system:

- F(add9)
- Fsus
- F(add9)
- Fsus

Tempo: *mp*

Chord progression for the second system:

- F
- Bb/F
- C7/F
- F(add9)
- C7/F

LEO:

No one ev - er made me feel like some - one 'til him.

Tempo: *p*

Chord progression for the third system:

- F(add9)
- C7/F
- Am7b5
- D7

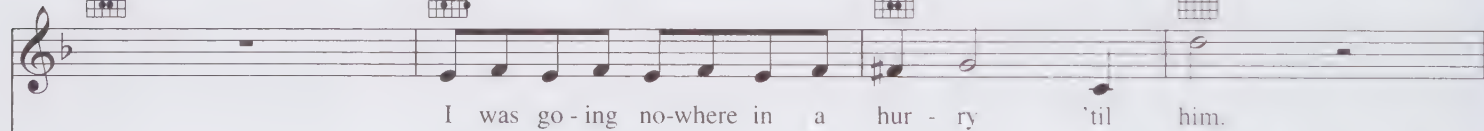
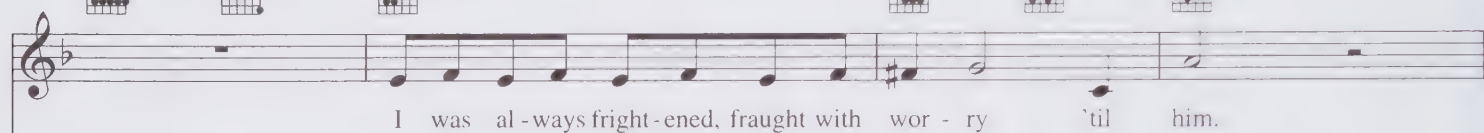
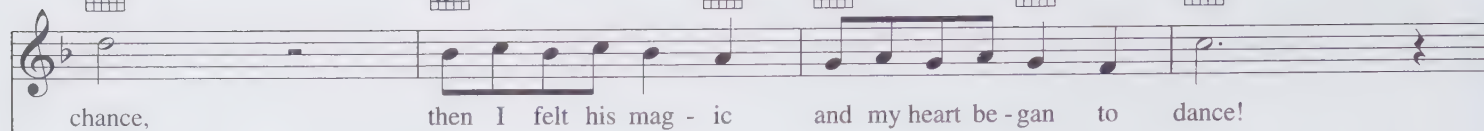
Life was real - ly noth - ing but a glum one 'til him.

Chord progression for the fourth system:

- Gm7
- C7
- C7/Bb
- Am7

My ex - ist - ence bor - dered on the trag - ic, al - ways tim - id, nev - er took a

Tempo: *mp*



Am7 Am7/D D7 G7sus G7 Bb/C Gm7b5/C

filled it to the brim. There could nev - er ev - er be an - oth - er one like

poco rit. *mp a tempo* *poco rit.*

F C7 F F#m7/B

him.

B9 E MAX: A/E B7/E

No one ev - er ev - er real - ly knew me 'til

mp

E(add9) A/E B7 E B7/E B7/A

him. Ev - 'ry - one was al - ways out to screw me 'til






him. Nev - er met a man I ev - er





trust - ed, al - ways dealt with shy - sters in the past.







Now I'm well - ad - just - ed 'cause I've got a friend at last.

poco rit.

A tempo







Al - ways play - ing sin - gles, nev - er dou - bles 'til

poco rall.

mp

F Bb/F C/F F(add9) C7/F

him. Nev - er had a pal to share my trou - bles 'til

Am7b5 D7 Gm7 Bbm

LEO & MAX:

him. He filled up my emp - ty life,

Am7 Am7/D D7 G7sus G7 Gm7b5

LEO:

filled it to the brim. There could nev - er ev - er be an - oth - er one

poco rit. *a tempo* *poco rit.*

Slowly F Bb/F F(add9)

like him.

TILL THERE WAS YOU

from Meredith Willson's THE MUSIC MAN

Words & Music by
MEREDITH WILLSON

Moderately

E♭6/9

E♭maj7

E♭6/9

Piano introduction in E-flat major, 4/4 time. The right hand plays chords with fingerings (x, 1, 2, 3, 4, 5) and the left hand plays a simple bass line. The tempo is marked 'Moderately'.

E♭maj7

B♭7b9

E♭maj7

Edim7

There were bells on the hill. but I

Fm7

A♭m6

E♭

G♭dim7

nev - er heard them ring - ing. No, I nev - er heard them at

Fm7

B♭7b9

E♭maj7

A♭maj7

B♭7

B♭7b9

all till there was you. There were

Ebmaj7



Edim7



Fm7



birds

in the sky,

but I nev - er saw them

Abm6



Eb



Gbdim7



Fm7



Bb7b9



wing - ing.

No, I nev - er saw them at all till there was



Abmaj7



Ebmaj9



you.

And there was mu - sic and

Adim7



Eb



C7



C7#5



there were won - der - ful ros - es,

they tell me, in

Fm7

F7

Bb7

sweet

fra - grant

mead - ows

of

dawn,

and

dim.

Bb7#5

Bb7b9

Ebmaj7

Edim7

Fm7

dew.

There was love

all a - round,

but I nev - er heard it

p

Abm6

Eb

Gbdim7

Fm7

Bb7b9

sing - ing.

No, I nev - er heard it at all

till there was

1

Eb6

Abmaj7

Ebmaj9

you.

And there was

you.

2

Eb6

Abmaj9

Ebmaj13

molto rit.

WHO CAN I TURN TO

(When Nobody Needs Me)

from THE ROAR OF THE GREASEPAINT – THE SMELL OF THE CROWD

Words & Music by LESLIE BRICUSSE
& ANTHONY NEWLEY

Slowly, with expression

Chord diagrams: C, Dm7, G13 3fr

Chord diagrams: Cmaj9, C6, Dm7, G7, Dm7, G7/D

Who can I turn to _____ when no - bod - y needs me? _____ My

Chord diagrams: C, C6, Cmaj7, C, Gm 3fr, Gm7

heart wants to know and so I must go where des - ti - ny leads me. _____

C9 F F6 Fmaj7 F Em7 Cmaj7/E

With no star to guide me, and no one be-side me,

Am Am/G Fmaj7 Dm6/F Em7 A7






I'll go on my way, and af-ter the day, the

Dm Dm7 G7 Cmaj9 C6

dark-ness will hide me. And may-be to-mor-row I'll

Dm7 G7 Dm7 G7/D C C6

find what I'm af-ter. I'll throw off my sor-row,

beg, steal or bor - row my share of laugh - ter. _____ With












you I could learn to, _____ with you on a new day, _____ but





who can I turn to if you turn a - way? _____







way? _____

rit.

WHAT I DID FOR LOVE

from A CHORUS LINE

Words by EDWARD KLEBAN

Music by MARVIN HAMLISCH

Slowly

C(add9)

C

G9sus

Fmaj7/G

C(add9)

C

Kiss to-day _ good-bye, _

A7sus

A7

Dm7

Fm

the sweet-ness and the sor-row. _ Wish me luck, _ the

C

G/B

D9

N.C.

same to you. _ But I can't re-gret _

Fm Dm7b5 G G/F

what I did for love, what I did for love.

G N.C. C(add9) C A7sus A7

Look, my eyes are dry. The gift was ours to

Dm7 Fm C G/B

bor - row. It's as if we al - ways

D9 N.C. Fm

knew. And I won't for - get what I did for love,

Dm7b5

G

G/F

Em7

G/D

Am

Am/G

what I did for

love.

Gone,

Fmaj7

E7sus

E7

Am

Am/G

F#m7b5

B7sus

B7

love is nev - er

gone.

As we trav - el

E(add2)

E

G/A

A7

Dm7b5

G7sus/D

on,

love's what we'll re - mem - ber.

G7

N.C.

C(add9)

C

A7sus

A7

Kiss to - day _ good-bye,

and point me't'ward to -

Dm7 **Fm** **C** **G/B**

mor - row. _____ We did what_ we had _____ to

Am **Am/G** **D7/F#** **Am7/E** **D7** **F** **C/E**

do. _____ Won't for - get, _____ can't re - gret _____ what I did _

Dm7 **G7sus** **G7** **C** **C/Bb** **Fm/Ab** **N.C.**

_____ for love... what I did for

C **C/Bb** **Fm/Ab** **N.C.** **C**

love what I did for love. _____

rall.

YOU'RE THE ONE THAT I WANT

from GREASE

Words & Music by
JOHN FARRAR

Moderately



I got chills. They're mul - ti - ply - in'.
filled with af - fec - tion



And I'm los in' con - trol. _____
you're too shy _____ to con - vey, _____



'Cause the pow er in you're sup - ply - in',
med - i - tate in my di - rec - tion.

it's e - lec - tri - fy - in'!

Feel your way.

You bet - ter shape up,
I bet - ter shape up,

'cause I need — a man —
'cause you need — a man —

and my heart — is set on you.
who can keep — you sat - is - fied.

You bet - ter shape up; —
I bet - ter shape up —

you bet - ter un -
if I'm gon -

Em

Am

- der - stand _
- na prove -

to my heart _ I must be true. _
that your faith _ is jus - ti - fied. _

F

— Noth - in' left, noth - in' left for me to do. _
— Are you sure? Yes, I'm sure down deep in - side. _

You're the

C

C7/E

one that I want.

You, oo,

F

C

oo, hon - ey. The one that I want.

C7/E



F



C



You, oo, oo, hon - ey. The one that I want.

C7/E



F



G



You, oo, oo are what I need. —

To Coda

Oh, yes in - deed.

If you're

D.S. al Coda

You're the

CODA

C



You're the one that I want!

YOU'LL NEVER WALK ALONE

from CAROUSEL

Words by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Andantino molto cantabile

(with great warmth, like a hymn)



NETTIE:



When you walk through a

mf legato

p



storm, *keep your chin up high And don't be a -



fraid of the dark, At the end of the

* alternate lyric: hold your head up high

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B \flat F Dm

storm is a gold - en sky And the

B \flat /D Am/C Gm/B \flat F/A E/G \sharp C7/G

sweet sil - ver song of a lark. Walk

mf

F Fdim7 C/E

on through the wind, Walk on through the

cresc.

Fm6 C/G Em

rain, Tho' your dreams be tossed and

dim.






blown ————— Walk on, walk on, with

cresc. *poco* *a* *poco*








hope in your heart, And you'll nev - er walk a -

f sempre cresc.








lone, ————— You'll nev - er walk a -

più cresc. *ff with great expression*

1





lone! ————— When you lone! —————

dim. *mf*

2





allarg.

8vb. —————



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SUNSET BOULEVARD

AS LONG AS HE NEEDS ME
OLIVER!

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**BEAUTY AND THE BEAST: THE
BROADWAY MUSICAL**

BEING ALIVE
COMPANY

BEWITCHED
PAL JOEY

BIG SPENDER
SWEET CHARITY

CABARET
CABARET

CAN YOU FEEL THE LOVE TONIGHT
**THE LION KING: THE BROADWAY
MUSICAL**

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MARY POPPINS

DANCING QUEEN
MAMMA MIA!

DAY BY DAY
GODSPELL

DIAMONDS ARE A GIRL'S BEST FRIEND
GENTLEMEN PREFER BLONDES

DON'T CRY FOR ME ARGENTINA
EVITA

FALLING IN LOVE WITH LOVE
THE BOYS FROM SYRACUSE

HELLO, YOUNG LOVERS
THE KING AND I

I BELIEVE IN YOU
**HOW TO SUCCEED IN BUSINESS
WITHOUT REALLY TRYING**

I DON'T KNOW HOW TO LOVE HIM
JESUS CHRIST SUPERSTAR

I DREAMED A DREAM
LES MISÉRABLES

I ENJOY BEING A GIRL
FLOWER DRUM SONG

IF I WERE A BELL
GUYS AND DOLLS

THE IMPOSSIBLE DREAM (THE QUEST)
MAN OF LA MANCHA

IS YOU IS, OR IS YOU AIN'T (MA' BABY)
FIVE GUYS NAMED MOE

THE LAST NIGHT OF THE WORLD
MISS SAIGON

LOOK TO THE RAINBOW
FINIAN'S RAINBOW

ME AND MY GIRL
ME AND MY GIRL

MEMORY
CATS

THE MUSIC OF THE NIGHT
THE PHANTOM OF THE OPERA

MY FAVORITE THINGS
THE SOUND OF MUSIC

MY FUNNY VALENTINE
BABES IN ARMS

NO MATTER WHAT
WHISTLE DOWN THE WIND

OH, WHAT A BEAUTIFUL MORNIN'
OKLAHOMA!

OL' MAN RIVER
SHOW BOAT

POPULAR
WICKED

PUT ON A HAPPY FACE
BYE BYE BIRDIE

SEASONS OF LOVE
RENT

SMOKE GETS IN YOUR EYES
ROBERTA

SOME ENCHANTED EVENING
SOUTH PACIFIC

STRANGER IN PARADISE
KISMET

SUN AND MOON
MISS SAIGON

SUNRISE, SUNSET
FIDDLER ON THE ROOF

TELL ME ON A SUNDAY
SONG & DANCE

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